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Modern Art in the United States

A selection from the collections of
the Museum of Modern Art, New York

AN EXHIBITION ORGANIZED BY THE

TATE GALLERY & THE ARTS COUNCIL

MODERN ART IN THE UNITED STATES

A SELECTION FROM THE COLLECTIONS OF

THE MUSEUM OF MODERN ART

NEW YORK

THE TATE GALLERY

5 JANUARY TO 12 FEBRUARY 1956

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FOREWORD

The first large-scale exhibition to be held at the Tate Gallery after the restoration in 1946 of the first six galleries of the seriously bomb-damaged building was 'American Painting from the eighteenth century to the present day'. This notable exhibition, assembled by the National Gallery of Art, Washington, gave the British public its first opportunity of seeing something like the full range of American painting, and of seeing with the fine American-owned paintings by West, Copley, Stuart and Whistler the British examples. In this exhibition, however, although it included a number of works by contemporary artists, no attempt was made to cover the whole modern field. These were, however, sufficient to arouse widespread interest and the hope that the opportunity would occur to show a more fully representative collection of modern American painting. Now that such an opportunity has presented itself, the Tate Gallery and the Arts Council are happy to welcome the first big exhibition devoted entirely to modern painting, sculpture and prints from the United States to come to Britain, an exhibition drawn almost entirely from works in the collection of that dynamic and adventurous institution, the Museum of Modern Art, New York. Everyone will be grateful to its Director, Mr René d'Harnoncourt, and its Director of Collections, Mr Alfred H. Barr, Jr., for the conception of this exhibition; as also to Miss Dorothy Miller and Mr William Lieberman for their share in the selection. Mr Porter McCray, the organizer of the exhibition, and Mrs M. Stroup Austin, Information and Cultural Affairs Officer at the United States Information Service in London, have given great practical help.

John Rothenstein
Philip James

INTRODUCTION

The Museum of Modern Art is honoured to present to the British public this selection of twentieth-century painting, sculpture and prints from its collections. We are grateful to the Trustees of the Tate Gallery and its Director, Sir John Rothenstein, for their cordial invitation, and to the Deputy Director, Mr Norman Reid, for having faithfully undertaken many details in connection with the presentation of this exhibition. We are also indebted to the Arts Council of Great Britain, its Director of Art, Mr Philip James, and its Assistant Art Director, Mr Gabriel White, who have generously assumed responsibility for issuing the catalogue. The American Embassy and the United States Information Service through its Information and Cultural Affairs Officer, Mrs Margretta Stroup Austin, have also extended invaluable co-operation.

We particularly welcome the chance to offer MODERN ART IN THE UNITED STATES: A SELECTION FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK, here in England where no comparable survey of contemporary American Art has ever been shown. Ten years ago, the Tate Gallery was host to a retrospective exhibition, 'American Painting from the eighteenth century to the present day', assembled by the National Gallery of Art in Washington, This included a large number of modern works, but the present exhibition is the first major showing in Great Britain to be devoted exclusively to twentieth-century art from the United States.

Thanks to the community of language, American books are nowadays widely read in England, and British books in America. In many cases there is almost simultaneous publication on both sides of the Atlantic. It is almost unnecessary to mention the lively traffic between our two countries in theatre and film. It is therefore a curious anomaly that there has been no such active interchange in the visual arts, which are among the best media for the communication of ideas between nations. It is our hope that this exhibition may help to rectify the situation by making modern American art better known in Britain, while The Museum of Modern Art is continuing to familiarize the American public with the work of British artists. In its collections may be found sculpture by Kenneth Armitage, Reg Butler, Lynn Chadwick, Jacob Epstein, Barbara Hepworth and

Henry Moore, among others, and paintings by a dozen artists including Francis Bacon, Ben Nicholson, John Piper, Walter Sickert, Stanley Spencer, Graham Sutherland and John Tunnard. In 1946, the Museum devoted a one-man show to Henry Moore, and its recent exhibition 'The New Decade', now touring the United States following its presentation in New York, contains examples of five British painters and sculptors who have come to prominence since the war. At the end of this year, we shall offer a survey entitled 'British Painting 1800-1950', which will include a number of pictures generously lent from the Tate Gallery; after being shown in our own Museum, the exhibition will be circulated to the City Art Museum of St Louis and the San Francisco Museum of Art.

Although The Museum of Modern Art is international in character, it has always regarded the presentation at home and abroad of the art of its own country as one of its major functions. The exhibition MODERN ART IN THE UNITED STATES derives a special character from the fact that, with the exception of a few loans from the Museum's Trustees and members of its Committees, it is comprised of works from our own collection, acquired since the founding of the Museum in 1929. Like the collection from which it is principally drawn, this exhibition therefore represents the point of view of our own institution. The choices it reflects are those made not only in accordance with policy and taste but also with the accidents of opportunity to which all institutions making acquisitions are subject.

The painting and sculpture in the present exhibition have been selected by Miss Dorothy C. Miller, Curator of Museum Collections, in consultation with the Director of the Collections, Mr Alfred H. Barr, Jr. They are intended to reveal four or five principal directions of American art over a period of approximately forty years. The following have kindly lent works of art for inclusion: Mr Walter Bareiss, Greenwich, Connecticut; Mr and Mrs William A. M. Burden, New York, NY; Mr Stephen C. Clark, New York, NY; Mr Philip L. Goodwin, New York, NY; General A. Conger Goodyear, New York, NY; Mrs John D. Rockefeller, 3rd, New York, NY; Mr Nelson A. Rockefeller, Washington, DC; and Mr and Mrs James Thrall Soby, New Canaan, Connecticut. The article on 'American Painting and Sculpture in the Twentieth Century' was specially written for the catalogue by Mr Holger Cahill, Acting Director of The Museum of Modern Art in 1932–33 and former National Director, Federal Arts Project of the Works Progress Administration, United States Government.

Mr William S. Lieberman, Curator of Prints, was responsible for the selection of prints from the Museum's Abby Aldrich Rockefeller Print Room and has written the foreword to this section of the catalogue. The work of six painters who were also active as printmakers between 1900 and 1925 serves as historical introduction to a survey of the extraordinary renaissance in American print-

making today, as illustrated in work done since 1940 by artists from all parts of the United States.

MODERN ART IN THE UNITED STATES was organized under the Museum's International Programme, directed by Porter McCray and made possible through a generous grant from the Rockefeller Brothers Fund for the purpose of promoting international understanding through cultural exchange. It is our hope that this exhibition may serve to fulfil these aims by making one phase of American culture better known in Great Britain.

René d'Harnoncourt
Director The Museum of Modern Art
New York

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AMERICAN PAINTING AND SCULPTURE IN THE TWENTIETH CENTURY

Since the latter half of the seventeenth century, American art, which had its beginning in anonymous artisan painting and sculpture, has been under the tutelage of Europe. In the seventeenth and the early eighteenth centuries, knowledge of European art had to be picked up on the run, in part through the example of *émigré* painters, but mostly from mezzotints after the portraits of the English School. Thrown back largely upon local resources, American artists turned into paths tangential to their British origins toward an independent development characterized by compact construction, a sharply linear style, and—with a painter like John Singleton Copley—greater boldness and variety in the use of colour. The result achieved by Copley, Robert Feke and Ralph Earl transcends the provincial to challenge its British sources and helps to explain the remark of Jacques-Louis David that the best painters of the English School were all Americans.

By the close of the eighteenth century the focus of influence had shifted from Britain to the continent, with Paris at the centre. In spite of longish interludes of tutelage under Düsseldorf, Munich and Rome, the French influence has continued dominant, with no marked falling off until the past few years. During the nineteenth century, many American artists went to Europe for long periods of study, and serious efforts were made to digest European ideas and techniques into the body of the American tradition. The result at first was a certain timidity, and a discouraged nostalgia which might be summed up in the saying of William Morris Hunt, one of the most cultivated of the Europe-trained men, 'In another country I might have been a painter.' By the end of the century, artists trained in Europe had improved the quality of teaching in American schools to such an extent that a sound education was available to art students in their own country. At the beginning of the twentieth century (except for the triad of Winslow Homer, painter of the epic of the American outdoors, Albert Pinkham Ryder, a romantic visionary who could turn vision into reality with purely plastic means, and Thomas Eakins, incorruptible realist) American art was a tasteful *résumé* of European ideas which had arisen between the 1830s and 1870s. Impressionism, long since academic in France, had been accepted into the American genteel

tradition, but as far as academic circles were concerned, the dominant trend was a cult of 'beautiful things seen beautifully' whose roots were in late-Victorian middle-class ideas of good taste.

The Eight

It seemed a highly refined and well-entrenched world, but strong forces were gathering to overthrow it. The first challenge came in 1908, when 'The Eight', a group of painters opposed to the narrow provincialism of the National Academy of Design and its reactionary exhibition policies, held their rival exhibition in the gallery of the New York art dealer, William Macbeth. The group included realists, devotees of the slashing stroke, two impressionists (one of them Maurice Prendergast, Nos. 26–29), and a romanticist. If there was one dominant tendency in the group, it was a realistic emphasis upon the relevance of art to everyday life.

The realists among 'The Eight' took their departure from the dark impressionism of Manet. Their interest in the art of the past centred in the methods and ideas of the great observers of life and character—Velasquez, Goya, Hals, Hogarth and the English satirists. The group as a whole was hospitable to new ideas and helped to break the ground for modern art in the United States. Their real contribution is expressed in the name applied to them in derision, 'the Ash-can School'. They rejected Victorian ideas of beauty and helped to wean the American painter away from the academic doctrine of 'seeing beautifully', which still plagues the rearguard of American art with its anaemia of pseudo-gentility, and which still prevails in the public mind. 'The Eight' brought the gusty vitality of city streets into the staid atmosphere of the studios. Their work opened the way for the painters of the American scene and the regionalists of the 'twenties and 'thirties, and for the 'social content' painters of the depression years.

Scarcely had the war of words over 'The Eight' had time to quiet down when modern artists made the whole discussion seem academic by bringing to New York the new excitements and battle-cries of the Parisian art world where they had recently studied. The member of 'The Eight' who had already prepared the way for the new developments was Maurice Prendergast, one of the two leading Americans associated with impressionism (the other is Mary Cassatt). Prendergast had studied in France in the 1890s and come under the influence of Cézanne, Pissarro and Signac, but in his later paintings (*Acadia*, No. 29), with their broadly decorative impressionism, simplifications, rich surfaces and poetic colour, he seems closer to Bonnard. The first painter on this side of the Atlantic to make a serious study of Cézanne and to make him known to his fellow-artist, Prendergast is the bridge between 'The Eight' and the modern group.

Early Moderns

The opening skirmishes of the battle of modern art in New York also came in 1908. Alfred Stieglitz, who more than any other person helped to open the way for the new tendencies, showed at his '291' Gallery (291 Fifth Avenue) a small exhibition of drawings and lithographs by Henri Matisse, which got a negative response. The following year the battle of modern art was joined in dead earnest when Max Weber, who had been one of the organizers of the Matisse class and a close friend of Henri Rousseau, returned to New York and exhibited at the Haas Gallery. In 1910 he showed with a group of artists including John Marin, Arthur Dove, Marsden Hartley and Arthur B. Carles at Stieglitz' '291' Gallery. From the point of view of what was happening in Paris, Weber was the most advanced painter of the 1910 group. The next year, when he had a one-man show at '291', he became the focus of a critical attack of the utmost violence. Those were the years before the great Armory Show of 1913 when feeling ran high, and Weber, as the leading American abstract painter and the most consistent cubist, bore the brunt of the critical attack for many years. His paintings were denounced as 'a brutal, vulgar and unnecessary display of art licence', as 'travesties' and 'emanations from a lunatic asylum'. In 1911 Weber was already moving toward his mature style in paintings like *The Geranium* (No. 36), a style in which cubist, fauvist and expressionist ideas become the servants of a brooding emotional content. *The Two Musicians* (No. 37) of 1917, like the earlier *Geranium*, is close to its cubist origins; but shortly after that time Weber was turning away from the predominantly abstract toward a monumental style which achieves a synthesis of abstract and emotional expression that rises at times to religious ecstasy.

One member of the group that exhibited at '291' in 1910 was John Marin, who was active also as an etcher (cf. Nos. 140–4) and who has since gained wide fame as a watercolourist. In 1910 he was still close to his impressionist origins, but twelve years later when he painted *Lower Manhattan* (No. 23) his style was characterized by an arbitrary freedom based on radical discontinuities in the use of form and colour. His work has intense aliveness, dramatic force and immediacy of expression. The handling is summary (*Camden Mountain across the Bay*, No. 22), expressed in a few lines and washes. Alfred H. Barr, Jr., says of *Lower Manhattan*, that it 'looks like an explosion—ominous simile. . . . From this dizzy height (the Woolworth Tower) the eye plunges into the zigzag perspectives of buildings and car-dotted streets, grinding out to sea like a dynamited ice floe'.

Like Marin, Marsden Hartley got his initial impetus from impressionism. In 1912 he came under the influence of cubism in Paris, but he soon went to Germany where he found himself attracted to the ideas of the *Blaue Reiter* group, with whom he showed in Berlin in 1913. Hartley painted impressionist,

cubist and expressionist pictures early in his career, but did not find himself as an artist until the 1930s, when he returned to the rugged sea coast of his native Maine and saw it (*Evening Storm, Schoodic, Maine*, No. 16) with the eyes of the romanticism which he had absorbed from his friend, Albert Pinkham Ryder.

The two other members of the 1910 group, Arthur Dove and Arthur B. Carles, may be considered as forerunners of the American abstract expressionists of today. Dove's abstractions—he is said to have painted one in 1910—grew out of his study of nature. He is here represented by a relatively late example (*Willows*, No. 10). Carles came to abstraction more slowly, working out of his early impressionism through a study of Cézanne and of Matisse, whom he had known in Paris. His first abstractions were done in the late 1920s, and by the 1930s he was painting pictures like *Composition III* (No. 1), which are more complicated technically and richer in colour than the work of Dove. With his interest in paint as a primary concern of the artist, Carles definitely forecast some of the American painting of the 1940s and 1950s.

The Armory Show

Before 1913, exhibitions of modern art in the United States were held in small galleries and drew scant public attention. The Armory Show, which opened in New York on February 17, 1913, was a vast affair which brought the full impact of late impressionist, fauvist, cubist and expressionist ideas, the diverse and conflicting tendencies of modern art (with the exception of futurism), to the American public. The Armory Show drew an immense attendance—upwards of 100,000 in New York, and allegedly a much greater number when it travelled to Chicago and Boston. A fair estimate would be that a quarter of a million persons saw the exhibition. The critics, the conservative artists and most of the public came to jeer, but the impact upon the young artists and upon art collectors was powerful, and it has lasted. American art has had many changes of direction since 1913, but it has never veered back into the doldrums of academicism in which it lay becalmed at the beginning of the century.

Americans Abroad

In the year of the Armory Show, painting of highly individual character done by Americans living abroad was being noticed by European critics. Lyonel Feininger, who lived fifty years in Europe before he returned to the United States in 1936, did not participate in the Armory Show. In 1913 he exhibited with the *Blaue Reiter* group in Berlin, and four years later had his first one-man show at the Sturm Gallery, also in Berlin. His early work is represented in the print section of this exhibition (Nos. 130 and 131). Feininger had come under the

influence of cubism before 1912, but even his most severely geometrical work has a strong romantic feeling which is alien to cubism and does not appear to derive from German expressionism. In the elegance of his precise, straight-edged line and plane he is closer to the American precisionist group, such men as Charles Demuth and Niles Spencer (see below). Feininger builds an encompassing space, as in *The Steamer 'Odin', II* (No. 12), with air, light, clouds, shadows and smoke as expansions of an image which includes ship, sea, sky, shore and people. His later paintings are done in a less formal style with a loosened, liberated brushwork.

Two Americans then living in Paris, Stanton Macdonald-Wright and Morgan Russell, in a large exhibition at Munich in June 1913 launched a movement which they called 'synchronism'. The work in the Munich show was not purely abstract, but form was abstractly visualized through colour rhythms expanding in rainbow-like waves through the picture. In the synchromist exhibition held in Paris in the following autumn, they had begun the process of eliminating the natural object, basing the composition on colour rhythms. In its reaction against the grey look of cubism, synchronism paralleled orphism, though differing in its feeling and use of colour from the works of the orphists and Frank Kupka. Wright and Russell sought to develop a colour orchestration which would bear the same relation to painting that polyphony bears to music, striving to purify their art 'to the point where the emotions of the spectator will be wholly aesthetic, as when listening to good music'. The quotation is from a statement of Wright's in a New York exhibition catalogue of 1916. *Synchromy* (No. 19) is a self-portrait, but the abstraction here has been carried to the point of non-objectivity. Morgan Russell painted with a heavier impasto than Wright, and his forms have a cubist density (*Synchromy Number 3: Colour Counterpoint*, No. 31). 'Colour is form,' Russell said, 'and in my attainment of abstract form I use those colours which optically correspond to the spatial extension of the forms desired.'

The synchromists showed several times in the United States, but with the end of the First World War they, with the majority of American abstract painters, shared in the return to the object, a reaction which had already begun in Europe. As so often happens, this turn toward nature brought with it a counter-statement, Dadaism, which was equally opposed to abstract and in fact to all art. Dada, officially begun in Zurich in 1916, had appeared in New York a year earlier under the leadership of Marcel Duchamp and Francis Picabia. Although first begun in America, it had little influence there, for its disillusionments, disgusts and nihilistic rejections were not in harmony with the optimistic American spirit. Man Ray is the leading American Dadaist. His *Rope Dancer accompanies herself with her Shadows* (No. 20) is by all odds the major American Dadaist painting. Its smooth, dimensionless surface, the vibration of large areas of colour, and its balance of the surrounding spaces with the forms of the dancer herself make it a pictorial invention of the first rank.

The Return to the Object

The return to the object did not involve as much of a shift as one might suppose. The abstract painters of the School of Paris, except for the orphists and synchromists, had never really departed from it, however much they might dissect, distort, condense or reshape it. In the United States, the return to the object at first meant a return to literature in painting. This is evident in the early work of Charles Burchfield. His paintings of New York and Ohio are memories of the rapidly disappearing environment of youth, seen with nostalgia tempered with the affectionate satire of maturity. *Promenade* (No. 46) is a scene from a town in northern New York with its 1890 architecture still intact. Burchfield's earlier pictures are romantic personifications of the forces of nature (*The first Hepaticas*, No. 44) and of the night fears of childhood.

All Burchfield's work has a local and regional aspect. The emphasis on regionalism was carried to great lengths by the so-called 'American Scene' school which in the late 1920s and early 1930s rediscovered the American scene with trumpets and drums. The strongest painters of the American scene, however, were not associated with the school. Pre-eminence in this field must be given to Edward Hopper, who belongs to the continuous and tough-minded tradition of American realism. Hopper says that his aim in painting 'has always been the most exact transcription possible of my most intimate impressions of nature'. Like the realists of 'The Eight', Hopper is an artist of the commonplace and familiar, the bleak spaces and day-by-day boredoms of modern civilization (*House by the Railroad*, No. 48; *New York Movie*, No. 49). He is more of a realist than Burchfield, but his realism is highly selective. It creates the mood of a specific time and place, which may, however, as with works of the Chinese masters, have existence only in memories combined on the painter's canvas (*Rooms by the Sea*, No. 50).

Precisionism and the Industrial Theme

Hopper has had no part in the excitements of modern art. The group known as precisionists, who also dealt with American subject matter, especially the industrial scene, found its technical impulse in cubism. A leading member of the group was Charles Demuth, a man of great sensibility and feeling for style. His major interest was the urban scene, which he painted with sophisticated elegance; vaudeville (*Acrobats*, No. 8; *Vaudeville Musicians*, No. 6); theatres; and the bars of Greenwich Village when it was the centre of New York's bohemia immediately after the First World War. In the 1920s he turned to industrial themes and to architecture (*Stairs, Provincetown*, No. 9), in which he used cubist mannerisms and lines of intersection and expansion which owe something

to futurism. His industrial paintings often have the mocking allusiveness and wit of Dada. Charles Sheeler's *American Landscape* (No. 59), with its simplification and emphasis upon machine forms that look as if they actually work, bears witness to the ordered chaos of the industrial scene. More romantic than Demuth and Sheeler was Niles Spencer, one of the most consistent cubists in contemporary American art. *City Walls* (No. 32), painted in 1921, and *In Fairmont* (No. 33), thirty years later, illustrate the continuity of his work. Spencer's precision is not so much in the handling of edges, the definition and separation of forms, as in the articulation of the composition as a whole. Though his industrial scenes are as bare of people as Sheeler's paintings, or many of Hopper's, their colloquial particularity and rich harmony of low tones give them a warmth which keeps them from bleakness.

The most dramatic painter of the American industrial scene is Joseph Stella. He came under the influence of futurism in Europe between 1909 and 1911, but it was the exuberant poetry rather than the ruthless power of machine civilization which he expressed (*Factories*, No. 34). To Stella, steel and electricity were 'the creative factors of modern art: the electricity unmasks the face of Modern Drama, while steel, reaching new heights . . . creates a new perspective'.

Stella differed from the precisionists in the enthusiasm and bravura with which he depicted the look of modern industry. Peter Blume, a generation later, is more reserved. His technical refinement and devoted craftsmanship is related to that of the precisionists, but the imaginative fantasy of his arrangements and juxtapositions of subject matter has overtones of surrealism. His paintings come out of long-meditated observation, but as James Thrall Soby has pointed out, their sharply focused realism has little to do with day-by-day reality. Blume shows man enigmatically wandering among the mazes of his own creation, a machine world dominated by a grinning mechanical doll in armour (*Parade*, No. 42), or among the brutalities, the dreams and the broken stones of history presided over by the glaring jack-in-the-box head of Mussolini (*The Eternal City*, No. 43).

Painters of Social Content

Parade and *Eternal City* were painted in the 1930s, during the darkest years of the great American economic depression. The themes of the depression years were those of 'social content', poverty, unemployment, strikes and social injustice. Paintings based on them were the run-of-the-mill offerings in dealers' galleries and on the art programmes which were started by the United States Government in 1933 to combat unemployment and which for a period of ten years had from four to five thousand artists continuously on the payroll. One

of the leaders among the painters of social content is Ben Shahn. He worked as a muralist on Government projects and brings to his easel pictures the large simplicity of wall painting (*Willis Avenue Bridge*, No. 56; *Handball*, No. 55). Shahn is one of the most effective of social-content painters because he does not preach. The nearest he comes to it is in his early Sacco and Vanzetti series (No. 54), which is a report not only on the passion of the doomed men but also on the disillusionment and despair of a generation of American liberals at the outcome of the famous trial.

Aside from the work of men like Shahn and Jack Levine, the record of social-content painting seems slight. Levine, who is not afraid of the sensual richness of paint, is the more subtle and learned craftsman, and his satire is more biting. He feels that the validity of the artist's work 'will rest on the humanity of his decision'. His *Feast of pure Reason* (No. 51) is ironic in its characterization. 'It is my privilege,' Levine says, 'to put these gentlemen on trial, to give them every ingratiating characteristic they might normally have, and then present them, smiles, benevolence and all, in my own terms.'

The Second Wave of Abstraction

The dominant tendencies of the 1920s and 1930s were in regionalist landscape painting and realistic comment upon the social scene. There were, however, artists who opposed these trends. The pioneer of abstraction in the 1920s was Stuart Davis and by the close of the decade he had been joined by such artists as Arthur B. Carles and Arshile Gorky. Davis's early associations were with the realists of 'The Eight', but after the Armory Show he came briefly under the influence of van Gogh. His work after 1920 reflects his interest in cubism, particularly that of Picasso and Leger. *Lucky Strike* (No. 2) owes much to cubist collage but anticipates Leger's style of the mid-1920s. Davis always begins with something in the world of fact which may be deciphered in his paintings—sign-boards, advertisements, buildings, fragmented remembrances of the look of New York scribbled over with single words or disjected sentences which often come from advertisements or from the argot of jazz, in which Davis is greatly interested.

In *Visa* (No. 4), the word 'champion' comes from a matchbox cover. The word 'else' answered the artist's need for a short word without associations. 'The amazing continuity' animates the area at the extreme right. 'The content of the phrase is real,' Davis says, 'as real as any shape of a face or a tree.'

The second wave of abstract art in America, begun in the 1920s, was almost engulfed in the 1930s by the depression. 'In 1934,' Stuart Davis says, 'I became socially conscious as everyone else was doing in those days.' Hesitatingly he began introducing human figures into his paintings, but he soon returned to

abstraction. Gorky, Carles and a few others went on without interruption, exploring new paths of abstraction. By 1936, when the Society of American Abstract Artists was organized, a third wave of abstraction had gained momentum and by the 1940s, it had become the dominant trend in American painting.

Realists, Romantics and Pure Painters

As always happens, there were counter tendencies and individuals who walked aside from the abstractionists no less than from the social realists. Among them were such older men as Yasuo Kuniyoshi and Arnold Friedman. Kuniyoshi's interest was in the sensuous quality of pigment (*Upside down Table and Mask*, No. 18). He sought to bridge the distance, which to him was more apparent than real, between the art of the Far East and the art of the West. The East, he felt, sought 'to penetrate to the inner meaning of things, while Western culture seems to be based on content and forms derived by intellectual analysis . . .'. Arnold Friedman was a Sunday painter most of his life, but after his retirement from the United States Post Office, he had time to find himself as an artist. His *Sawtooth Falls* (No. 14) is a study direct from nature, but with its closely integrated surface it is also one of the documents of abstract-impressionism which finds a representative today in a man like Philip Guston (see below, No. 77).

Throughout the 1940s and 1950s abstract painting continued to gain, and to deserve, great prestige among the younger artists. Still, many found the reality they sought where it always exists, immediately before the searching eye, in nature and the human scene. Honoré Sharrer finds it in an intently focused revelation of the lives of working people (*Workers and Paintings*, No. 58), 'in what I like to think of as a vicious, tender and meticulous style'. There is a precision almost ascetic in Andrew Wyeth's sharply focused *Christina's World* (No. 60), and a suggestion in the swelling hill that lifts the crippled woman's horizon of an 'excursion into subjective moods and the high spirit of personal and emotional expression . . .'. Alton Pickens bases his work 'on parts of the everyday existence of the people around me', which he depicts with bizarre fantasy in *Carnival* (No. 52). In some of his paintings the fantasy tends to the tormented and the macabre, but the source is always everyday life as seen through a sensitive and deeply serious mind.

The romantic strain which has been present in American art since the nineteenth century persists in the work of a distinguished group, among them MacIver, Bloom and Graves. Loren MacIver is the contemplative of unregarded fragments transformed through manipulation of colours and tensions. *Hopscotch* (No. 67) perfectly illustrates her method, the chalked record of a children's game, a document of the folk art of early youth, transmuted into poetry. 'Quite

simple things can lead to discovery,' she says. 'An ashcan suggests the phoenix; its relics begin a new life, like a tree in spring. Votive lights (cf. No. 68), flickering and vanishing, become symbols of constancy.'

With Morris Graves and Hyman Bloom, the intensity of contemplation is akin to religious devotion. For Graves, who has been deeply moved by the spirituality of the Far East, art is an outflowing or religious experience. In the late 1930s Graves met Mark Tobey (see below), whose 'white writing' based on a study of the Chinese brush has influenced such paintings as *Bird singing in the Moonlight* (No. 63) and *Little known Bird of the inner Eye* (No. 65). *Joyous young Pine* (No. 66) is a lyric to Graves' native Northwest Coast whose prodigious landscapes have had much to do with forming his ways of thought. Hyman Bloom's early work, done in the 1930s, deals with religious ritual and symbolism painted with baroque opulence (*The Synagogue*, No. 61). All Bloom's painting is religious, even mystical, in content. Such paintings as *The Bride* (No. 62), a young woman dead, covered with flowers that symbolize her decay, announce the preoccupation with death which has dominated the latest phase of Bloom's art. His frightening images of cadavers and severed limbs are dignified by the depth of Bloom's meditation on mortality, and by the mastery with which this meditation is translated in one of the most richly complicated, painterly styles of our time.

Geometric Abstraction

Since the beginning of the 1940s, abstraction more than any other trend has released the creative forces of American art. It has ranged from geometric abstraction with such artists as Fritz Glarner, Irene Rice Pereira and Attilio Salemme, through abstract expressionism in Arshile Gorky, Willem de Kooning, Mark Tobey, Jackson Pollock, Franz Kline and Robert Motherwell, to abstract impressionism with Mark Rothko and Philip Guston. Pereira and Glarner are concerned with expressing a dynamic age in terms of the universal forms of classic equilibrium, the rectangle, the vertical and the horizontal. Pereira's *White Lines* (No. 85) with its delicate and calmly precise balance shows her disciplined use of geometric forms, lines and rectangles crossing and interpenetrating within a single plane, and her interest in the transparence and opacity of pigment and the vibration of light. Glarner's *Relational Painting* (No. 74) is in the succession of Mondrian, who spent his last years in America, but Glarner's slanting colour chords activate the picture's firm geometry with a note of becoming and transience appropriate to its locale, the ever-changing architectural scene of New York. For all its geometric definition the picture seems capable of unlimited expansion. Attilio Salemme's *Antechamber to inner Sanctum* (No. 91) is a transition from pure abstraction to abstract expressionism. Its tall rectangles isolated

against a backward-folding screen of space, clearly defined and painted in unmodulated colour, are a mask for some hidden drama of loneliness and separation.

Abstract Expressionism

The movement which has attracted most painters in the last ten years is what, for want of a better term, has been called abstract expressionism. Its 'old Masters', in point of time, are Arshile Gorky and Mark Tobey. Gorky's early work comes out of a long period of discipline in which the seminal influences are Uccello, Piero della Francesca, Ingres, Cézanne, and Picasso. In the late 1930s and early 1940s, under the impact of surrealism and the free forms of Miro, Gorky broke through into his late style. Gorky's life was tragic. He lived out Soren Kierkegaard's definition of the poet as a man whose fate resembles that of the victims of the tyrant Phalaris, roasted alive in the brazen Sicilian Bull: 'Their cries could not reach the tyrant's ears so as to strike terror into his heart; when they reached him they sounded like sweet music.' Gorky's cries which became a song are his paintings produced just preceding his suicide in 1948. Of this late work André Breton, who was a profound and beneficent influence in Gorky's life, has said that here 'nature is treated as a cryptogram'. The cryptogram sometimes begins with a literary idea, but Gorky was never a literary painter. The literature is always treated in plastic terms, and the cryptogram is not too difficult on the surface: in *The Plough and the Song* (No. 76), childhood memories; in *Agony* (No. 75), an interior with furniture. But the images of furniture, and visceral and erotic symbols that turn into fruit and flowers, are packed with emotion, stirring leaves of memory, fertilization and decay, cycles of love and birth, suffering and death.

A good deal has been made of the Oriental influence in contemporary American painting, but while it exists, it does not seem primary. One thinks of it especially with painters like Mark Tobey and his pupil Morris Graves, and it has also been mentioned in connection with Jackson Pollock, Bradley Walker Tomlin and Franz Kline. The strongest influence in the work of Graves and the later work of Tobey is the mountain-sea-cloud scenery of the Northwest Pacific Coast, and the imaginative design in the painting of its aboriginal peoples. On the Pacific Coast, one feels the pull of the Orient as if it were a physical presence, and Mark Tobey has felt it enough to say that America, which has faced toward Europe, 'today must assume her position, Janus-faced toward Asia'. In 1934 Tobey went to China and studied the Chinese brush. Out of this study came the 'white writing' which one finds in *Edge of August* (No. 96) and *Threading Light* (No. 94). White writing is not based on calligraphy but on the free movement of the Chinese brush, looping over layers of interpenetrating space in *Threading Light*, holding icons in a shifting web. In *Edge of August*, the ravelled

margin at the right looks like a wandering column of *ts'ao-tzu*, the Chinese grass writing. The activity in Tobey's painting is a subtle interplay between intangible structures and shadowy background, a poetry of suggested forms and weaving light always on the edge of equivocally determined space.

In Tobey's art, Oriental influence is explicitly acknowledged; others have claimed to discern it in the work of Franz Kline. If his forms are like ideographs scaled up to colossal dimensions, the scale holds, the black-and-white forms keeping each other in equilibrium throughout a space which is one with the surface. Kline's work does not evolve, as does Tobey's, from the movement of the Chinese brush, but from a concern with the most ancient of schisms, the struggle between light and dark. This struggle reaches a point of sweeping impact in *Chief* (No. 79), but Kline keeps the shapes in moving balance, the white as positive as the black, both moving against each other in the same plane. Bradley Walker Tomlin's paintings deal with two or more levels of shallow space. In *Number 20* (No. 98) his invented symbols, which barely hint of Chinese ideographs, dance gravely against shifting rectangles and a darker background. The tension between surface and background is delicate but it is there, a reflection rather than a tension, though the forms themselves are ruggedly strong and hold the rectangles in firm relationships.

Willem de Kooning, like Tomlin and Tobey, is not committed to any single view of space. His style with its elements of *art nouveau*, cubism, surrealism and *de Stijl* has the hybrid vigour of its origins, but it is the vision which is complicated, not the style. *Painting* (No. 80), and *Gansevoort Street* (No. 81), seem to turn the objective world into a cryptogram, but the twisting and impinging shapes hint of the traffic madness of New York and the piling up of discarded machine forms in the attic of American obsolescence.

In these pictures there is barely a break between surface and depth, but *Woman, I* (No. 82) sets up tugging tensions, thrusting the spectator away and at the same time promising to bring him back through a complex of lights and shadows that stab and dance in conflicting movement over and about this powerful and disturbing image.

One might say that Grace Hartigan in her *River Bathers* (No. 78) is concerned with a problem similar to de Kooning's in his *Woman*—to make figures believable in weight and volume in a relief space and at the same time to maintain close surface tensions throughout the canvas. The difference is that de Kooning's problem seems related to form, and possibly to the creation of a new image, while Hartigan seeks to recover a context of human meaning. In *River Bathers* it is subject that controls.

Jackson Pollock's *Number 1* (No. 87) gives mysterious hints of depth in the areas lassooed in its plunging gallop of line, but at margins where the line does not rush to the edge Pollock affirms the flat space of his canvas by slapping it with his paint-covered hands. The tension between line and void is resolved in

a relationship which creates the tensions and activates the surface, each swatch of paint insisting on itself without becoming object or image, since the whole canvas is the image, as it is in Clyfford Still's *Painting* (No. 93). With Still, the flame-like thrust, the uneven strokes of palette knife and brush moving the masses toward and away from the light, the great dark area against the white paint, the bare spots of the canvas and the striations of colour, never desert the surface. Still is less interested in the paint surface than is Pollock, the meaning and power of his picture issuing not from the beauty of paint, or image or story, but from the free movement of rising, thrusting and cascading areas which are the backlash of an experience that includes the inner world of the artist and the outer world into which he has transformed himself.

With painters like Still, Pollock and de Kooning (in pictures like *Gansevoort Street*) the painting is not composed around a centre nor does it acknowledge a limit. This breaking away from the centre over the barriers of defined and delimited image and over the limits of a canvas held within a frame and set apart, is not in the grain of traditional European thought or art; it was first hinted at in the paintings of Kandinsky and Miro. Since the time of the earliest Greek artists and the pre-Socratic thinkers, the limited, which can be positively defined, has been assimilated to the good and the reasonable, while the unlimited, which must be negatively defined, has been relegated to chaos. This early and persistent European religious, philosophical and mathematical intuition would not be accepted in the Far East, nor would it agree with certain late European mathematical ideas. It is not such notions, however, which have influenced American artists, but their reactions for and against other art, and memories of the landscapes of their youth: valleys and prairies rolling horizon beyond horizon, the boundless high plains of the trans-Mississippi country, unending mountain-plateau-and-desert vistas between the high plains and the Pacific. In these vast spaces what impresses the eye is not the particular, but an unlimited sweep that vanishes at the corner of the eye into undifferentiated continuum. This continuum is never empty. It is filled with the conflict of light and shadow and the sparkle of enveloping air admonished by the unflagging wind.

Many contemporary artists work in large scale, which gives the spectator a sense of envelopment as if he were 'in the middle of the picture': one of the aims of the futurists who are among the ancestors of abstract expressionism. This is a function not only of outsize dimensions, but even more of modern space conceptions and the artist's concern with the immediately given in experience. Mark Rothko prefers large scale not because of any sense of envelopment, but because the scale is related to the scale of his feeling, and the large shape 'has the impact of the unequivocal'. Rothko (*Number 10*, No. 90) moves paint thinly through large areas, the barely modulated colour achieving subtly luminous effects like the spread of shadowless light warmed by the hidden sun before dawn. Philip Guston, who works with heavier impasto, suggests the rise and diffusion

of morning light (*Painting*, No. 77) in the coral-vermilion horizon pressing against a crepuscule of grey-white violet.

Concern with the immediately given in experience has led American artists to search out ways to activate the experience itself on canvas. One might say that they have gone back to beginnings, to 'the first division of chaos at the origin of painting', searching out the meanings of the parent medium, its darkness and luminosity, weight and body, transparence and opacity, its smoothness and roughness, its cling and flow, the rhythms of the hand that moves over the canvas and the accidents of passage cultivated for their own sake, sometimes to the point of automatism. The subject matter has become the medium, and the way it is handled—for no matter how abstract or non-objective a work of art may be, there is no possibility of abolishing subject, even when the artist is concerned solely with the elementals of painting. Subject is not something given, except in academic art. It is what comes out of the artist's experience in producing the work. This has been well expressed by William Baziotes (*Dwarf*, No. 72; *Jungle*, No. 73): 'What appears on the canvas is unpredictable and surprising to me. . . . As I work, or when the painting is finished the subject reveals itself.'

Baziotes, like Theodoros Stamos, is a born painter with an intuitive and cultivated feeling for the beauty of paint. His invented shapes are poetic and enigmatic, as are the duskier, sculpturesque forms of Stamos (*Sounds in the Rock*, No. 92). Both men in their feeling for earth forms that gather an expanding resonance of meaning are related to painters like Arthur Dove and the still earlier Ryder. Robert Motherwell's *Granada* (No. 84) asserts nothing but its own bold areas of black and white. For all its large and seemingly ingenuous simplicity, the picture is planned with great sensitiveness and taste. Richard Pousette-Dart's *Number 11: a Presence* (No. 88), a compressed, truncated figure built up in heavy grey-white impasto eroded and scored with line, is a concretion of human reference out of some archaic past, or perhaps, more ominously, out of the future.

Folk Art

Folk art was the matrix of early American art, but discovery of its value as art did not take place until our own time. Its discoverers were the modern painters and sculptors whose insistence upon a return to the sources of tradition, upon freshness and intensity, led them to a re-evaluation of primitive, popular and folk art. Folk art has existed at the level of the artisan and craftsman, who knew the meaning of sound construction and wanted to produce work which would blend the useful with the agreeable; it has existed also at the level of the amateur, whose passion to construct his own version of the outer world of fact or the inner

world of feeling, fantasy and idea has disciplined him to achieve some mastery over a technique. José Dolores Lopez and Patrocino Barela are related to the artisan group. Joseph Pickett, John Kane, Clara Williamson and Morris Hirshfield are self-taught amateurs, though both Pickett and Kane were craftsmen in other fields, carpentry or house-painting.

The question whether folk art is an independent and original development or whether it follows professional art, 'the art of the styles', at a respectful distance is answered by 'yes' and 'no' in the small selection of work shown here. Kane, Williamson and Hirshfield have been influenced by the art of their time. Barela was self-taught, but he leans on the provincial tradition of New Mexico. Lopez came of a family of folk carvers. Pickett is an original. He lived in an artists' colony, but his work is a complete denial of everything his academic neighbours stood for. He was a carpenter and found in that artisan's discipline the feeling for the reality of his medium which makes *Manchester Valley* (No. 107) rank high among twentieth-century American landscapes. He arranges objects one above another and puts the smaller details of the picture in the foreground to tilt the background forward as in Chinese painting. The wandering track and the diagonally curving fences give ambiguous suggestions of depth and enhance the movement that sweeps across the painting from left to right. Pickett mixed the house paint he used with sand, earth and rocks that vary his textures and build up forms in relief to make his pictures 'real'.

John Kane (*Self-Portrait*, No. 103) had Pickett's feeling for the reality of the artist's medium: 'a painting has a right to be as exact as a joist'. Alfred H. Barr, Jr., calls Kane's self-revealing portrait 'one of the unforgettable icons of the uncommon common man'. Clara Williamson's *The Day the Bosque froze over* (No. 108) is a memory image. Her sensitive and unostentatious canvases have what the Chinese call the essential spirit of folk art, 'life and simplicity . . . the inspiration of Heaven . . . which does not leak out'. Morris Hirshfield, like Clara Williamson, began painting late in life. He had been a tailor, and his *Tiger* (No. 102) wanders in a jungle of textile patterns. André Breton called Hirshfield 'the first great mediumistic painter', but Hirshfield considers himself a realist. He says, 'The all-important thing in painting I consider exactness.'

José Dolores Lopez and Patrocino Barela are in the line of the New Mexican carvers of saints who depended on the provincial art of Mexico and ultimately on that of Spain. Lopez was in contact with this tradition through his father and grandfather, who were carpenters and carvers. His *Adam and Eve and the Tree of Life* (No. 106) in its sense of form and dramatic movement is a personal statement, but it is not unlike older New Mexican church carvings with which Lopez was familiar. Patrocino Barela's contact with the *santero* tradition was solely through attendance at churches and *moradas* (chapels of the flagellant sect known as *Penitentes*) where religious carvings were to be seen. His style is tangential to the tradition and seems to reach beyond the provincial art of the

Spanish frontier to the baroque and the Romanesque (*The Twelve Apostles*, No. 100).

Early American Sculpture

The material of Lopez' and Barela's sculpture is wood, and this was the first material of the American artisans of the seventeenth, eighteenth and early nineteenth centuries who carved architectural decorations, trade signs, funerary ornaments and ships' figureheads. The first professional sculptors in America, however, turned their backs on this provincial art and sought their inspiration in Italy. From the early nineteenth century until Augustus Saint-Gaudens (1848–1907) returned from his studies in France in 1875, American sculpture offered little beyond neo-classic futilities in white marble. Saint-Gaudens, who brought back with him from France the ideas of Barye, Rude and Carpeaux, is generally considered the leading American sculptor of the nineteenth century.

The Twentieth Century

Early in the twentieth century a reaction set in against the picturesque surface handling and the idealizing tendency of Saint-Gaudens and his followers. The leading sculptors in this turn away from nineteenth-century ideas were Elie Nadelman, Gaston Lachaise and William Zorach. Zorach and Lachaise were more concerned with the rhythmic movement of mass around a central axis than with the handling of surface and silhouette. Zorach, one of the early exponents of direct carving, sought to return sculpture to a simple monumentality which respects and expresses the nature of its material. He finds working with obdurate materials like porphyry (*Head of Christ*, No. 127) a discipline which enhances the quality and emotional depth of his work. Lachaise was primarily a modeller but, influenced by the cult of direct carving and possibly by Maillol, he did not go in for impressionistic surface effects except in portraits (*John Marin*, No. 116). The main theme of his work is woman, a glorification of her amplitude and physical majesty in a balance and interplay of expansive forms. *Standing Woman* (No. 117) is a powerful, almost savage, concept of the female principle, which in its accent on the ventral mass seems related to Etruscan sculpture. Elie Nadelman had exhibited in various European cities before he came to America, experimenting in proto-cubist forms as early as 1907. His mature work, however, is almost feline in its elegance. 'I employ no other line than the curve,' he said (*Man in the open Air*, No. 123). In America, Nadelman became one of the most profound students of popular and primitive art, and this interest is reflected in works like *Two Women* (No. 125) and *Man in Top Hat* (No. 124).

The work of these men does not depart from the traditional European idea of centrality, the form hidden in the uncarved or unmodelled block and freed by subtraction or addition in symmetrical opposition of volume and void. With Alexander Calder, Herbert Ferber, Theodore Roszak, Ibram Lassaw and Seymour Lipton (and David Smith, whose work was shown at the Musée d'Art Moderne in the exhibition '12 Peintres et Sculpteurs Américains Contemporains' in the spring of 1953), the prime material is space. They are welders who work directly in metal. Their composition is centrifugal, as with Ferber, or it moves around an empty centre or line of suspension, as with Calder and Lassaw. The work of the constructivists, Pevsner and Gabo, and of Julio Gonzalez, is important in the background of these Americans, as is the work of painters like Miro and Arshile Gorky. The pioneer of the group is Calder, the first American artist in our century to win a great international reputation. With Stuart Davis, he is one of the 'old masters' of contemporary abstract art in the United States. His work, like that of Davis, has humour, but Calder's humour is more playful and lighthearted. The underlying sense of form in his work is 'the idea of detached bodies floating in space, of different sizes and densities . . . some at rest while others move in peculiar manners. . . . Symmetry and order do not make a composition. It is the apparent accident to regularity which the artist actually controls which makes or mars a work'.

With Ferber and Lassaw, the balance of volume and void has been replaced by openness and extension which pay scant attention to mass or surface or the gracilities of the sculptor's materials. In Ferber's work—*Portrait of Jackson Pollock* (No. 112) is an early example—space is pierced and held in tension in a nervous linear style. Surface has been reduced to a minimum, and centrality has been abandoned for a free play of spaces and linear shapes in moving equilibrium. Lassaw's sculpture has the feeling of envelopment which one finds in contemporary American painting of large scale and flat surface. Lassaw has stated that one of his most intriguing fantasies is that of entering the interior world of the work of art, as in the story of the Chinese master, Wu Tao-tzu, who walked into a cave in one of his landscapes and was seen no more. In *Kwannon* (No. 119), a title which has religious overtones, the linear form weaving around a central void is, from one point of view, a series of interlocked rectangles animating the contained and interpenetrated space, and from another is a meditation on the idea of the 'void' in which all oppositions of the world illusion (which is also real) are reconciled.

Seymour Lipton's *Sanctuary* (No. 120), an abstraction of organic forms, acknowledges a centre more definitely than Lassaw's *Kwannon*, but here too the piece is centred around a void, a contained space. Theodore Roszak, like many other contemporary American sculptors, finds the constructivists' position an important one, but in a world 'fundamentally and seriously disquieted . . . it is difficult to remain unmoved'. The *Spectre of Kitty Hawk* (No. 126), which

derives its name from the place in which the Wright brothers made their pioneer flight in 1903, reincarnates a pterodactyl in a crumpled aeroplane, a disturbing image that haunts the workshop brain of the modern Daedalus: 'the myth of Icarus completes another circle, tangent to pragmatic America'. David Hare in *Crab* (No. 113) works metal somewhat as Roszak does. 'Sculpture,' he says, 'should present reality not as an object . . . but as relations between that object and the observer.'

No single exhibition or museum collection can give a comprehensive view of American art in the twentieth century. The best that can be done is to define major trends. The last decade and a half has been creatively exuberant, and while the tendencies have been many, abstract expressionism has more and more assumed the position of dominance, both in painting and sculpture. Now at the height of its wave, it shows a tendency to divide. A number of strong artists have sought to reconcile a concern for integrity of surface and centrifugal organization with Renaissance concepts of depth and centrality. The insistence upon the spontaneous and uncalculated—what Kierkegaard has termed 'the immediacy of the immediate'—has been modified by reflection, and with a number of young artists by specific subject matter and humanistic reference. These are irreconcilables of the same order as Cézanne's endeavour to make of impressionism something solid like the art of the museums. They are phases of art's perennial challenge to the tyranny of opposites that do not yield to intellectual suasion. Whether or not these developments signal a new direction only the future can tell. One thing, however, is certain. Whatever direction American art is to take, it will be taken primarily in relation to the American situation. After its long tutelage to Europe and its turn toward Asia, American art today has the courage and the will to choose itself.

Holger Cahill
former Acting Director
The Museum of Modern Art
New York

PAINTING AND SCULPTURE

All works are from the Collections of the Museum of Modern Art unless otherwise indicated

I OLDER GENERATION OF MODERNS

CARLES Arthur B.

Born in 1882 in Philadelphia, Pennsylvania
Died in 1952

1 *Composition, III.* 1931–2

Oil on canvas. 51⅛ by 38¼ in. (130·5 by 98·5 cm.)
(Gift of Leopold Stokowski, 1941)

DAVIS Stuart

Born in 1894 in Philadelphia, Pennsylvania

2 *Lucky Strike.* 1921

Oil on canvas. 33¼ by 18 in. (84·5 by 45·7 cm.)
(Gift of The American Tobacco Co. Inc. 1951)
Plate No. VIII/2

3 *Salt Shaker.* 1931

Oil on canvas. 49⅞ by 32 in. (126·7 by 81·3 cm.)
(Gift of Mrs Edith Gregor Halpert, 1954)

4 *Visa.* 1951

Oil on canvas. 40 by 52 in. (101·6 by 132 cm.)
(Gift of Mrs Gertrud A. Mellon, 1953)

DEMUTH Charles

Born in 1883 in Lancaster, Pennsylvania
Died 1935

5 *Vaudeville.* 1917

Watercolour. 8 by 10⅛ in. (20·3 by 26·7 cm.)
(Katharine Cornell Fund, 1950)

6 *Vaudeville Musicians.* 1917

Watercolour. 13 by 8 in. (33 by 20·3 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1945)

7 *Dancing Sailors.* 1918

Watercolour. 7⅞ by 9⅞ in. (20 by 25·1 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1945)
Plate No. IV/2

8 *Acrobats.* 1919

Watercolour. 13 by 7⅞ in. (33 by 20 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)

9 *Stairs, Provincetown.* 1920

Watercolour and gouache on cardboard
23½ by 19½ in. (59·7 by 49·5 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)

DOVE, Arthur G.

Born in 1880 in Canandaigua, New York
Died 1946

10 *Willows.* 1940

Oil on canvas. 25 by 35 in. (63·5 by 89 cm.)
(Gift of Duncan Phillips, 1941)
Plate No. VI/2

FEININGER Lyonel

Born in 1871 in New York, NY
Resident in Europe 1887–1936

11 *Viaduct.* 1920

Oil on canvas. 39½ by 33½ in. (101 by 85·7 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1944)

12 *The Steamer 'Odin', II.* 1927

Oil on canvas. 26½ by 39½ in. (67·3 by 101·3 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1948)
Plate No. IX

13 *Group of eight watercolours:*

(*a*) *Old World Architecture*. 1942
18¼ by 12½ in. (47 by 30·6 cm.)

(*b*) *Manhattan over the Roofs*. 1948
12 by 18½ in. (30·5 by 47 cm.)

(*c*) *Wind Clouds, Dusk*. 1948
13½ by 18½ in. (33·6 by 47 cm.)

(*d*) *Connecticut*. 1950
11 by 18½ in. (28 by 46·3 cm.)

(*e*) *Washington Square, Evening*. 1950
19¾ by 15 in. (50·2 by 38·1 cm.)

(*f*) *Two Yachts*. 1951
12½ by 19½ in. (30·7 by 48·9 cm.)

(*g*) *Factory, Manhattan*. 1952
12 by 18½ in. (30·5 by 47·3 cm.)

(*h*) *Uncharted*. 1954
11½ by 18½ in. (29·5 by 46·7 cm.)

Lent anonymously

FRIEDMAN Arnold

Born in 1879 in New York, NY
Died 1946

14 *Sawtooth Falls*. 1945

Oil on canvas. 36½ by 29¾ in. (91·7 by 75·9 cm.)
(Gift of Dr Nathaniel S. Wollf, 1946)

HARTLEY Marsden

Born in 1877 in Lewiston, Maine
Died 1943

15 *The Lost Felice*. 1939–40

Oil on canvas. 40 by 30 in. (101·6 by 76·2 cm.)
Lent by Walter Bareiss, Greenwich, Connecticut

16 *Evening Storm, Schoodic, Maine*. 1942

Oil on composition board
30 by 40 in. (76·2 by 101·6 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1943)
Plate No. VI/1

KUNIYOSHI Yasuo

Born in 1893 in Japan. To USA 1906
Died 1953

17 *Self-Portrait as a Golf Player*. 1927

Oil on canvas. 50½ by 40½ in. (127·6 by 102·2 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1938)
Plate No. VII

18 *Upside down Table and Mask*. 1940

Oil on canvas. 60½ by 35½ in. (152·7 by 90 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1944)

MACDONALD-WRIGHT Stanton

Born in 1890 in Charlottesville, Virginia

19 *Synchromy*. 1917

Oil on canvas. 31 by 24 in. (78·7 by 61 cm.)
(Given anonymously, 1949)

MAN RAY

Born in 1890 in Philadelphia, Pennsylvania

20 *The Rope Dancer accompanies herself with her Shadows*. 1916

Oil on canvas. 52 by 73½ in. (132 by 186·4 cm.)
(Gift of G. David Thompson, 1954)
Plate No. X

21 *Admiration of the Orchestrelle for the Cinematograph*. 1919

Air brush. 26 by 21½ in. (66 by 54·6 cm.)
(Gift of A. Conger Goodyear, 1937)

MARIN John

Born in 1870 in Rutheford, New Jersey
Died 1953

22 *Camden Mountain across the Bay*. 1922

Watercolour. 17½ by 20½ in. (43·8 by 52 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1936)

23 *Lower Manhattan (Composing derived from Top of Woolworth)*. 1922

Watercolour. 21½ by 26¾ in. (55 by 68·3 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1945)
Plate No. IV/1

24 *White Mountain Country, Summer—Franconia Range, the Mountain, No. 2*. 1927

Watercolour. 16½ by 20¾ in. (42 by 53 cm.)
Lent by Philip L. Goodwin, New York, NY

25 *Buoy, Maine.* 1931

Watercolour. 14½ by 19¼ in. (37·5 by 49 cm.)
(Gift of Philip L. Goodwin, 1934)

PRENDERGAST Maurice

Born in 1859 in Newfoundland, Canada
To USA 1861
Died 1924

26 *The Lagoon, Venice.* 1898

Watercolour. 11⅛ by 15⅜ in. (28·3 by 39 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1945)

27 *The East River.* 1901

Watercolour. 13¾ by 19¾ in. (35 by 50·2 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)
Plate No. III/1

28 *April Snow, Salem.* 1906–7

Watercolour. 14¾ by 21⅛ in. (37·5 by 55 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)

29 *Acadia.* 1922

Oil on canvas. 31½ by 37½ in. (80·5 by 95·3 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1945)

RUSSELL Morgan

Born in 1886 in New York, NY
Died 1953

30 *Synchromy.* 1913?

Oil on canvas. 14½ by 10⅛ in. (36·8 by 27 cm.)
(Mrs Wendell T. Bush Fund, 1951)

31 *Synchromy Number 3: Colour Counterpoint.* 1913

Oil on canvas. 10¼ by 11⅞ in. (26 by 30·2 cm.)
(Given anonymously, 1951)

SPENCER Niles

Born in 1893 in Pawtucket, Rhode Island
Died 1952

32 *City Walls.* 1921

Oil on canvas. 39⅜ by 28¾ in. (100 by 73 cm.)
(Given anonymously, 1936)

33 *In Fairmont.* 1951

Oil on canvas. 65½ by 41½ in. (166·5 by 105·5 cm.)
(Given anonymously, 1953)
Plate No. XI

STELLA Joseph

Born in 1877 in Italy. To USA 1900
Died 1946

34 *Factories.* 1918

Oil on burlap. 56 by 46 in. (142·2 by 116·8 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1948)
Plate No. VIII/1

STETTHEIMER Florine

Born in New York, NY
Died 1944

35 *Family Portrait, II.* 1933

Oil on canvas. 46 by 64½ in. (116·8 by 163·8 cm.)
(Gift of Miss Ettie Stettheimer)

WEBER Max

Born in 1881 in Russia. To USA 1891

36 *The Geranium.* 1911

Oil on canvas. 39⅞ by 32½ in. (101·3 by 82 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1944)
Plate No. V

37 *The Two Musicians.* 1917

Oil on canvas. 40⅛ by 30⅛ in. (102 by 76·5 cm.)
(Acquired through the Richard D. Brixey Bequest, 1944)

38 *Interior with Figures.* 1918

Gouache. 4⅞ by 4⅛ in. (12·4 by 11·5 cm.)
(Bequest of Richard D. Brixey, 1948)

39 *The Flower Pot.* 1930

Gouache. 4¼ by 6¼ in. (10·8 by 15·9 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

40 *Sleep.* 1930

Gouache. 4¼ by 6⅛ in. (10·8 by 16·5 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

41 *Wonderment.* 1930

Gouache. 7 by 4⅛ in. (17·8 by 10·5 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

II REALIST TRADITION: Fact, Satire, Sentiment

BLUME Peter

Born in 1906 in Russia. To USA 1911

42 *Parade.* 1930

Oil on canvas. 49¼ by 56¾ in. (125·1 by 143·2 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)

43 *The Eternal City.* 1934–7

Oil on composition board
34 by 47¾ in. (86·3 by 121·6 cm.)
(Mrs Simon Guggenheim Fund, 1942)
Plate No. XII

BURCHFIELD Charles

Born in 1893 in Ashtabula Harbor, Ohio

44 *The first Hepaticas.* 1918

Watercolour. 21½ by 27½ in. (54·6 by 69·8 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)
Plate No. III/2

45 *The Interurban Line.* 1920

Watercolour. 14¾ by 20¾ in. (37·5 by 52·7 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1936)

46 *Promenade.* 1928

Watercolour. 31½ by 42½ in. (80·6 by 108 cm.)
Lent by General A. Conger Goodyear, New York, NY

CARTER Clarence H.

Born in 1904 in Portsmouth, Ohio

47 *Jane Reed and Dora Hunt.* 1941

Oil on canvas. 36 by 45 in. (91·5 by 114·3 cm.)
(Mrs Simon Guggenheim Fund, 1942)

HOPPER Edward

Born in 1882 in Nyack, New York

48 *House by the Railroad.* 1925

Oil on canvas. 24 by 29 in. (61 by 73·7 cm.)
(Given anonymously, 1930)

49 *New York Movie.* 1939

Oil on canvas. 32⅛ by 40⅛ in. (82 by 102 cm.)
(Given anonymously, 1941)
Plate No. XIII

50 *Rooms by the Sea.* 1951

Oil on canvas. 29 by 40 in. (73·7 by 101·6 cm.)
Lent by Stephen C. Clark, New York, NY

LEVINE Jack

Born in 1915 in Boston, Massachusetts

51 *The Feast of pure Reason.* 1937

Oil on canvas. 42 by 48 in. (106·7 by 122 cm.)
(Painted for the WPA Federal Art Project of the US Government. On extended loan to Museum of Modern Art)
Plate No. XVI

PICKENS Alton

Born in 1917 in Seattle, Washington

52 *Carnival.* 1949

Oil on canvas. 54¼ by 40¼ in. (138·7 by 102·5 cm.)
(Gift of Lincoln Kirstein, 1951)

ROSE Herman

Born in 1909 in Brooklyn, New York

53 *Tower and Tank.* 1947

Oil on canvas. 15 by 13 in. (38·1 by 33 cm.)
(Museum purchase, 1949)

SHAHN Ben

Born in 1898 in Russia. To USA 1906

54 *Bartolomeo Vanzetti and Nicola Sacco.* 1931–2

Tempera on paper over composition board
10⅞ by 14½ in. (27·6 by 37·2 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1935)

55 *Handball.* 1939

Tempera on paper over composition board
22¾ by 31¼ in. (57·8 by 79·4 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1940)

56 *Willis Avenue Bridge.* 1940

Tempera on paper over composition board
23 by 31¼ in. (58·5 by 79·7 cm.)
(Gift of Lincoln Kirstein, 1947)

57 *Pacific Landscape.* 1945

Tempera on paper over composition board
25¼ by 39 in. (64 by 99 cm.)
(Gift of Philip L. Goodwin, 1950)
Plate No. XIV

SHARRER Honoré

Born in 1920 in West Point, New York

58 *Workers and Paintings.* 1943

Oil on composition board
11¾ by 37 in. (29·5 by 94 cm.)
(Gift of Lincoln Kirstein, 1944)

SHEELER Charles

Born in 1883 in Philadelphia, Pennsylvania

59 *American Landscape.* 1930

Oil on canvas. 24 by 31 in. (61 by 78·7 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1934)

WYETH Andrew

Born in 1917 in Chadds Ford, Pennsylvania

60 *Christina's World.* 1948

Egg tempera on gesso panel
32¼ by 47¾ in. (82 by 121·3 cm.)
(Museum purchase, 1949)
Plate No. XV

BLOOM Hyman

Born in 1913 in Latvia. To USA 1920

61 *The Synagogue. c.* 1940

Oil on canvas. 65½ by 46½ in. (165·7 by 118·8 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1943)
Plate No. XVII

62 *The Bride.* 1941

Oil on canvas. 20⅛ by 49⅞ in. (51·1 by 126·7 cm.)
(Museum purchase, 1942)

GRAVES Morris

Born in 1910 in Fox Valley, Oregon

63 *Bird singing in the Moonlight.* 1938–9

Gouache. 26¾ by 30⅛ in. (68 by 76·5 cm.)
(Museum purchase, 1942)
Plate No. XVIII/1

64 *Snake and Moon.* 1938–9

Gouache and watercolour
25⅛ by 30⅛ in. (64·8 by 76·8 cm.)
(Museum purchase, 1942)

65 *Little known Bird of the inner Eye.* 1941

Gouache. 20⅜ by 36⅛ in. (52·7 by 93 cm.)
(Museum purchase, 1942)

66 *Joyous young Pine.* 1944

Watercolour and gouache
53⅛ by 27 in. (136·2 by 68·6 cm.)
(Museum purchase, 1945)

MACIVER Loren

Born in 1909 in New York, NY

67 *Hopscotch.* 1940

Oil on canvas. 27 by 35⅞ in. (68·5 by 91 cm.)
(Museum purchase, 1940)
Plate No. XVIII/2

68 *Red votive Lights.* 1943

Oil on wood. 20 by 25⅛ in. (50·8 by 65 cm.)
(James Thrall Soby Fund, 1945)

69 *Skylight.* 1948

Oil on canvas. 40 by 48 in. (101·6 by 121·9 cm.)
Lent by Mr and Mrs James Thrall Soby, New Canaan, Connecticut

70 *Veneziana.* 1954

Oil on canvas. 26 by 56 in. (66 by 142·2 cm.)
Lent by Mr and Mrs William A. M. Burden, New York, NY

STERNE Wedda

Born in 1916 in Rumania. To USA 1941

71 *New York, Number 8.* 1954

Oil on canvas. 72⅛ by 42 in. (183·2 by 106·7 cm.)
(Mr and Mrs Roy R. Neuberger Fund, 1954)

IV CONTEMPORARY ABSTRACT ART

BAZIOTES William A.

Born in 1922 in Pittsburgh, Pennsylvania

72 *Dwarf.* 1947

Oil on canvas. 42 by 36⅛ in. (106·7 by 91·8 cm.)
(A. Conger Goodyear Fund, 1947)
Plate No. XXVII

73 *Jungle.* 1951

Oil on canvas. 50 by 60⅛ in. (127 by 152·7 cm.)
Lent by Nelson A. Rockefeller, Washington, DC

GLARNER Fritz

Born in 1899 in Switzerland. To USA 1936

74 *Relational Painting.* 1947–8

Oil on canvas. 43⅛ by 42⅛ in. (109·5 by 107·3 cm.)
(Museum purchase, 1949)
Plate No. XXII

GORKY Arshile

Born in 1904 in Turkish Armenia. To USA 1920
Died 1948

75 *Agony.* 1947

Oil on canvas. 40 by 50⅛ in. (101·6 by 128·3 cm.)
(A. Conger Goodyear Fund, 1950)
Plate No. XX

76 *The Plough and the Song.* 1947

Oil on burlap. 52⅛ by 64⅛ in. (132·5 by 163·2 cm.)
Lent anonymously

GUSTON Philip

Born in 1911 in Montreal, Canada, of Russian parentage. To USA 1916

77 *Painting.* 1954

Oil on canvas. 63 by 60 in. (160 by 152·4 cm.)
(Gift of Philip C. Johnson, 1955)

HARTIGAN Grace George

Born in 1922 in Newark, New Jersey

78 *River Bathers.* 1953

Oil on canvas. 69⅛ by 88⅛ in. (176·2 by 225·4 cm.)
(Given anonymously, 1954)

KLINE Franz

Born in 1910 in Wilkes-Barre, Pennsylvania

79 *Chief.* 1950

Oil on canvas. 58⅜ by 73½ in. (148·2 by 186·7 cm.)
(Gift of Mr and Mrs David M. Solinger, 1952)
Plate No. XXVIII

DE KOONING Willem

Born in 1904 in the Netherlands. To USA 1926

80 *Painting.* 1948

Oil and ripolin enamel on canvas
42⅝ by 56⅛ in. (108·5 by 142·5 cm.)
(Museum purchase, 1948)

81 *Gansevoort Street.* 1950–1

Oil on canvas. 30 by 40 in. (76·2 by 101·6 cm.)
Lent by Nelson A. Rockefeller, Washington, DC

82 *Woman, I.* 1950–2

Oil on canvas. 75⅞ by 58 in. (193 by 147 cm.)
(Museum purchase, 1953)
Plate No. XXI

MOTHERWELL Robert

Born in 1915 in Aberdeen, Washington

83 *Pancho Villa, dead and alive.* 1943

Gouache and oil with collage on cardboard
28 by 35⅞ in. (71 by 91 cm.)
(Museum purchase, 1944)

84 *Granada.* 1949

Oil on paper over masonite
47 by 55⅛ in. (119·5 by 141 cm.)
Lent by Nelson A. Rockefeller, Washington, DC
Plate No. XXIII

PEREIRA Irene Rice

Born in 1907 in Boston, Massachusetts

85 *White Lines.* 1942

Oil, with various fillers, on vellum
25¾ by 21¾ in. (65·7 by 55·6 cm.)
(Gift of Edgar Kaufmann Jr., 1942)

POLLOCK Jackson

Born in 1912 in Cody, Wyoming

86 *The She-Wolf.* 1943

Oil on canvas. 41⅞ by 67 in. (106·4 by 170·2 cm.)
(Museum purchase, 1944)

87 *Number 1.* 1948

Oil on canvas. 68 by 104 in. (172·7 by 264·2 cm.)
(Museum purchase, 1950)
Plate No. XXVI

POUSETTE-DART Richard

Born in 1916 in St Paul, Minnesota

88 *Number 11: a Presence.* 1949

Oil on canvas. 25⅛ by 21⅛ in. (63·8 by 53·7 cm.)
(Katharine Cornell Fund, 1950)

ROTHKO Mark

Born in 1903 in Russia. To USA 1913

89 *Number 1.* 1949

Oil on canvas. 67⅛ by 56 in. (170·8 by 142·2 cm.)
Lent anonymously

90 *Number 10.* 1950

Oil on canvas. 90⅛ by 57⅛ in. (229·5 by 145 cm.)
(Gift of Philip C. Johnson, 1952)
Plate No. XXIV

SALEMME Attilio

Born in 1911 in Boston, Massachusetts
Died 1955

91 *Antechamber to inner Sanctum.* 1950

Oil on canvas. 28 by 40 in. (71 by 101·6 cm.)
(Gift of Mrs Gertrud A. Mellon, 1952)

STAMOS Theodoros

Born in 1922 in New York, NY

92 *Sounds in the Rock.* 1946

Oil on composition board
48⅛ by 28⅛ in. (122·2 by 72 cm.)
(Gift of Edward W. Root, 1947)

STILL Clyfford

Born in 1904 in Grandin, North Dakota

93 *Painting.* 1951

Oil on canvas. 94 by 82 in. (238·8 by 208·3 cm.)
(Museum purchase, 1954)
Plate No. XXIX

TOBEY Mark

Born in 1890 in Centerville, Wisconsin

94 *Threading Light.* 1942

Tempera on cardboard
29⅜ by 19½ in. (74·6 by 49·5 cm.)
(Museum purchase, 1944)

95 *Remote Field.* 1944

Tempera, pencil and crayon on cardboard
28½ by 30⅛ in. (71·5 by 76·5 cm.)
(Gift of Mr and Mrs Jan de Graaff, 1947)

96 *Edge of August.* 1953

Casein on masonite. 48 by 28 in. (122 by 71 cm.)
(Museum purchase, 1954)
Plate No. XIX

97 *Voyagers, III.* 1954

Tempera on paper. 17¾ by 12 in. (45 by 30·5 cm.)
Lent by Nelson A. Rockefeller, Washington, DC

TOMLIN Bradley Walker

Born in 1899 in Syracuse, New York
Died 1953

98 *Number 20.* 1949

Oil on canvas. 86 by 80⅛ in. (218·5 by 204 cm.)
(Gift of Philip C. Johnson, 1952)
Plate No. XXV

99 *Number 4.* 1952

Oil on canvas. 60 by 48 in. (152·6 by 122 cm.)
Lent anonymously

V MODERN 'PRIMITIVES'

BARELA Patrocino

Born *c.* 1908 in Arizona

100 *The Twelve Apostles.* 1936

Wood relief. 11½ by 61 in. (29·2 by 155 cm.)
(Made for the WPA Federal Art Project of the US Government. On extended loan to Museum of Modern Art)

EILSHEMIUS Louis Michel

Born in 1864 in Arlington, New Jersey
Died 1941

101 *Afternoon Wind.* 1899

Oil on canvas. 20 by 36 in. (50·8 by 91·4 cm.)
(Given anonymously, 1941)

HIRSHFIELD Morris

Born in 1872 in Russian Poland. To USA 1890
Died 1946

102 *Tiger.* 1940

Oil on canvas. 29 by 39⅞ in. (71 by 103·3 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1941)

KANE John

Born in 1860 in Scotland. To USA 1880
Died 1934

103 *Self-Portrait.* 1929

Oil on canvas. 36¼ by 27⅛ in. (91·7 by 69 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1939)
Plate No. I

104 *Scotch Day at Kennywood.* 1933

Oil on canvas. 19⅞ by 27⅛ in. (50·5 by 69 cm.)
(Gift of Mr and Mrs Albert Lewin, 1953)

105 *Through Coleman Hollow up the Allegheny Valley.* No date

Oil on canvas. 30 by 38⅛ in. (76·2 by 98 cm.)
(Given anonymously, 1941)

LOPEZ José Dolores

Born *c.* 1880 in New Mexico
Died *c.* 1939

106 *Adam and Eve and the Tree of Life. c.* 1930

Cottonwood. 24⅞ in. high (63·2 cm. high)
(Gift of Mrs Meredith Hare, 1948)
Plate No. II/2

PICKETT Joseph

Born in 1848 in New Hope, Pennsylvania
Died 1918

107 *Manchester Valley.* Probably 1914–18

Oil on canvas. 45 by 60 in. (114·3 by 152·4 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1939)
Plate II/1

WILLIAMSON Clara McDonald

Born in 1875 in Iredell, Texas

108 *The Day the Bosque froze over.* 1953

Oil on composition board
20 by 28 in. (50·8 by 71 cm.)
(Gift of Albert Dorne, 1954)

VI SCULPTURE

CALDER Alexander

Born in 1898 in Philadelphia, Pennsylvania

109 *Whale.* 1937

Stabile, sheet steel. 6 ft. 6 in. high (198 cm. high)
(Gift of the artist, 1950)
Plate No. XXXII

110 *Spiny.* 1942

Stabile, sheet aluminium painted
26 in. high, 30 in. long (66 cm. high, 76·2 cm. long)
Lent by Nelson A. Rockefeller, Washington, DC

111 *Blue Crescent.* 1949

Mobile, steel and wire
Diameter 8 ft. 7½ in. (261·6 cm.)
Lent by Nelson A. Rockefeller, Washington, DC

FERBER Herbert

Born in 1906 in New York, NY

112 *Portrait of Jackson Pollock.* 1949

Lead. 17⅜ in. high, 30 in. long
(44·8 cm. high, 76·2 cm. long)
(Museum purchase, 1949)
Plate No. XXXIV/2

HARE David

Born in 1917 in New York, NY

113 *Crab.* 1951

Welded bronze. 23¼ in. high (59 cm. high)
(Museum purchase, 1951)
Plate No. XXXIV/1

LACHAISE Gaston

Born in 1882 in France. To USA 1906
Died 1935

114 *Woman walking.* 1922

Bronze. 18½ in. high (47 cm. high)
(Gift of Mrs John D. Rockefeller Jr., 1939)

115 *Floating Figure.* 1927 (cast in 1935)

Bronze. 51¾ in. high (131·5 cm. high)
(Given anonymously in memory of the artist, 1937)
Plate No. XXXI

116 *John Marin.* 1928

Bronze. 12½ in. high (31·7 cm. high)
(Gift of Mrs John D. Rockefeller Jr., 1934)

117 *Standing Woman.* 1932

Bronze. 7 ft. 4 in. high (223·5 cm. high)
(Mrs Simon Guggenheim Fund, 1948)

118 *Torso.* 1932

Bronze. 7½ in. high (19·7 cm. high)
Lent by Nelson A. Rockefeller, Washington, DC

LASSAW Ibram

Born in 1913 in Egypt of Russian parentage
To USA 1921

119 *Kwannon.* 1952

Welded bronze with silver
6 ft. high (183 cm. high)
(Katharine Cornell Fund, 1952)
Plate No. XXXV

LIPTON Seymour

Born in 1908 in New York, NY

120 *Sanctuary.* 1953

Nickel-silver over steel
34 by 25 in. (86·4 by 63·5 cm.)
(Museum purchase, 1954)
Plate No. XXXVI

NADELMAN Elie

Born in 1882 in Poland. To USA 1914
Died 1946

121 *Standing Bull.* 1915

Bronze. 11½ in. long (28·6 cm. long)
(Gift of Mrs Elie Nadelman, 1947)

122 *Wounded Bull.* 1915

Bronze. 11½ in. long (29·2 cm. long)
(Gift of Mrs Elie Nadelman, 1947)

123 *Man in the open Air. c.* 1915

Bronze. 54½ in. high (138·5 cm. high)
(Gift of William S. Paley, 1948)
Plate No. XXX/2

124 *Man in Top Hat. c.* 1927

Painted bronze. 26 in. high (66 cm. high)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1948)

125 *Two Women. c.* 1931

Bronze. 59 in. high, 35 by 19 in. at base
(150 cm. high, 89 by 48·3 cm. at base)
Lent by Nelson A. Rockefeller, Washington, DC

ROSZAK Theodore J.

Born in 1907 in Poland. To USA 1909

126 *Spectre of Kitty Hawk.* 1946–7

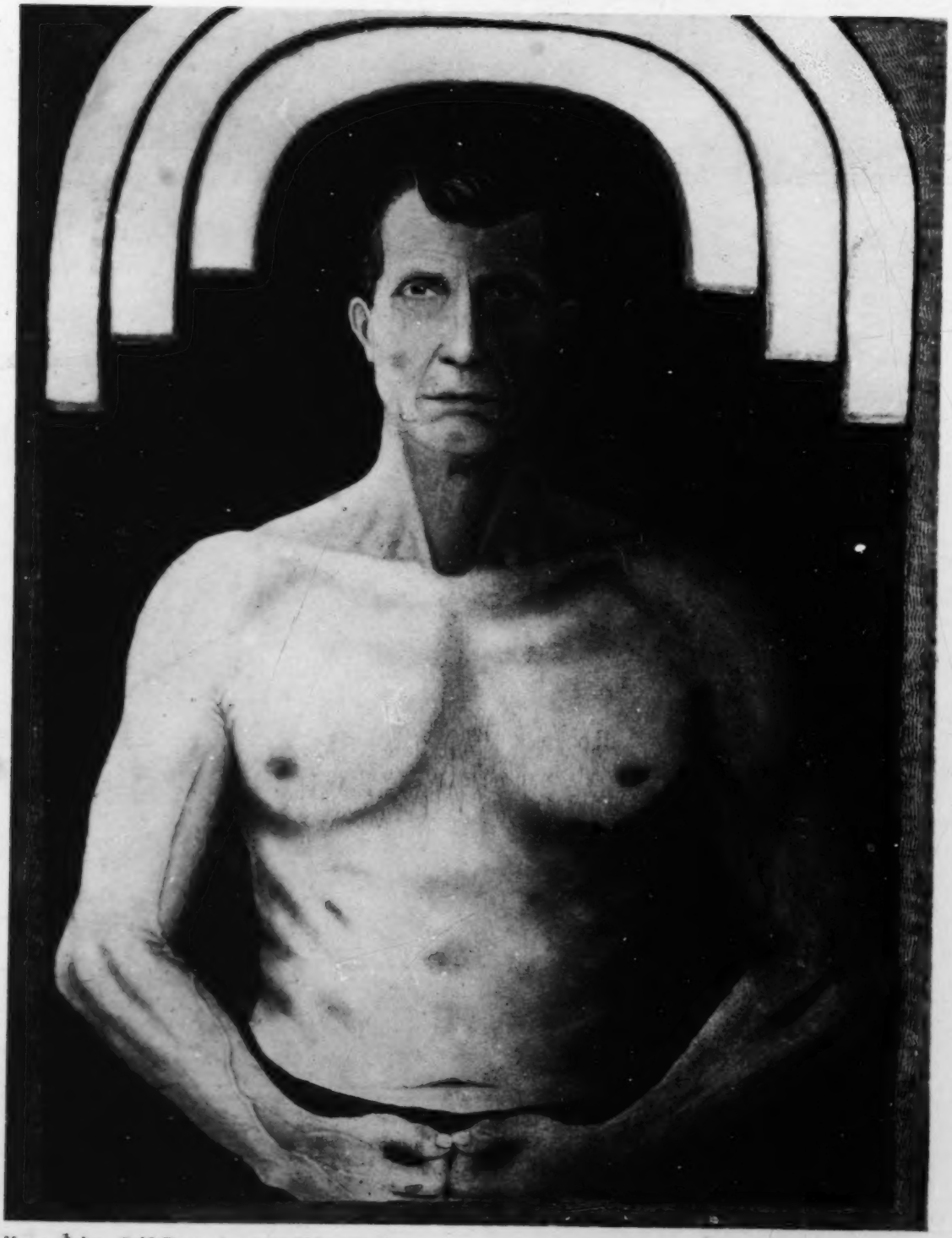
Welded and hammered steel brazed with bronze and brass. 40½ in. high (102·2 cm. high)
(Museum purchase, 1950)
Plate No. XXXIII

ZORACH William

Born in 1887 in Lithuania. To USA 1891

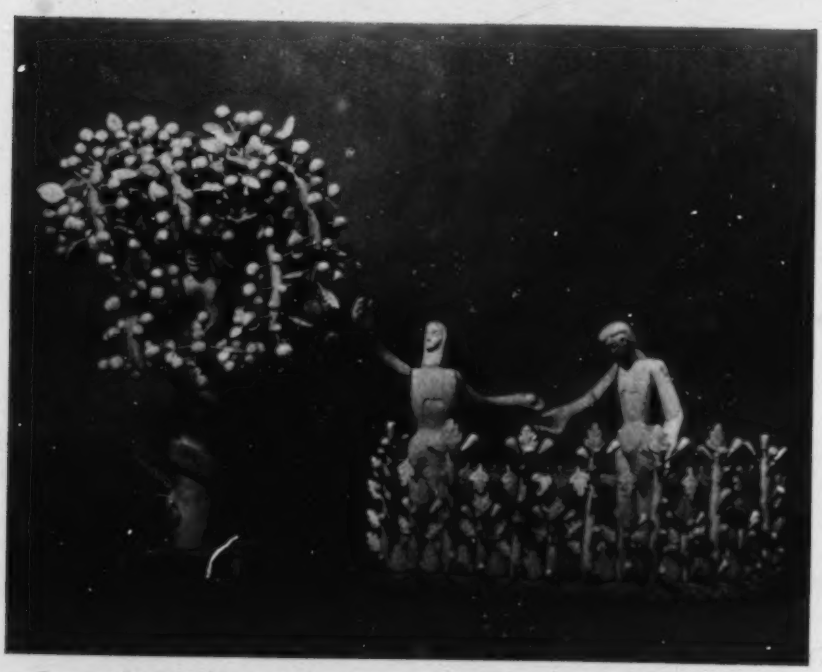
127 *Head of Christ.* 1940

Porphyry. 14¾ in. high (37·5 cm. high)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1942)
Plate No. XXX/1

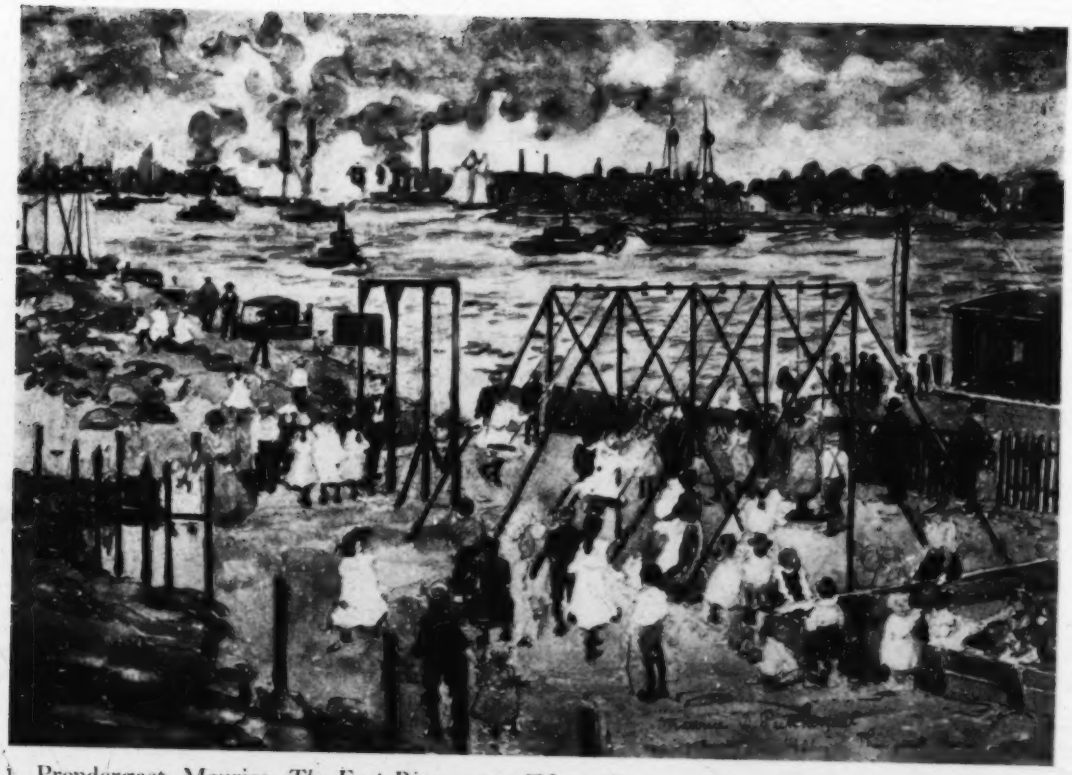


Kane, John. *Self-Portrait*. 1929 [No. 103]

1. Pickett, Joseph. *Manchester Valley*. Probably 1914–18 [No. 107]



2. Lopez, José Dolores.
Adam and Eve and the Tree of Life. *c.* 1939 [No. 106]



1. Prendergast, Maurice. *The East River*. 1901 [No. 27]

2. Burchfield, Charles. *The first Hepaticas*. 1918 [No. 44]

1. Marin, John.
Lower Manhattan (Composing derived from Top of Woolworth). 1922 [No. 23]

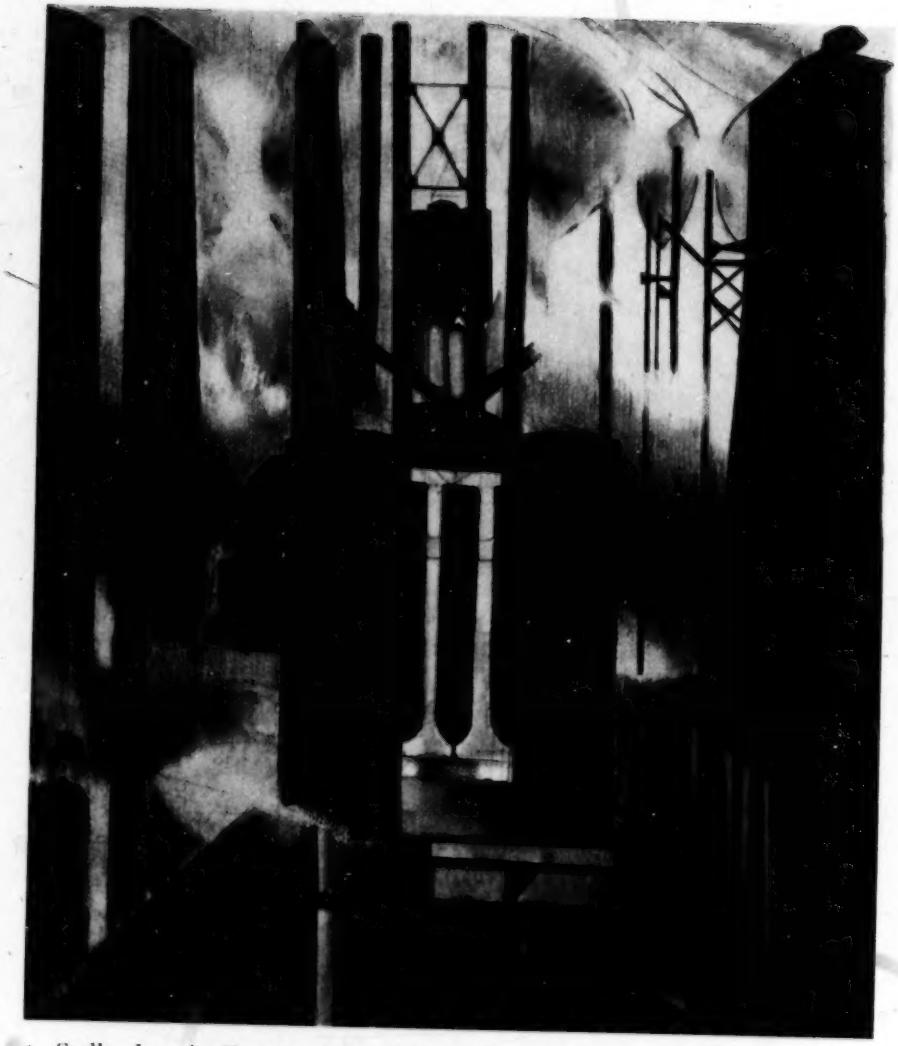
2. Demuth, Charles. *Dancing Sailors*. 1918 [No. 7]

Weber, Max. *The Geranium*. 1911 [No. 36]

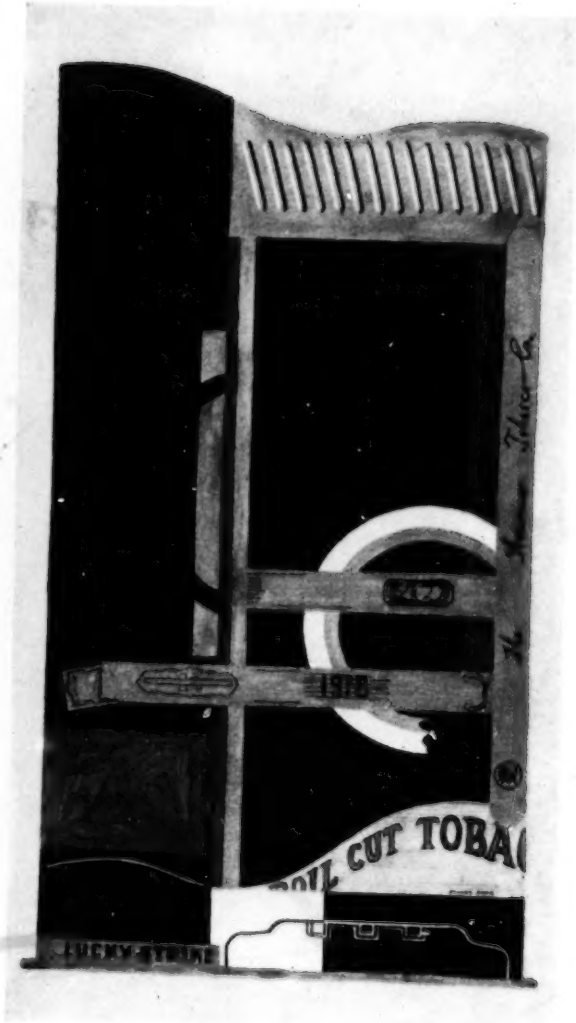
1. Hartley, Marsden. *Evening Storm, Schoodic, Maine.* 1942 [No. 16]

2. Dove, Arthur G. *Willows.* 1940 [No. 10]

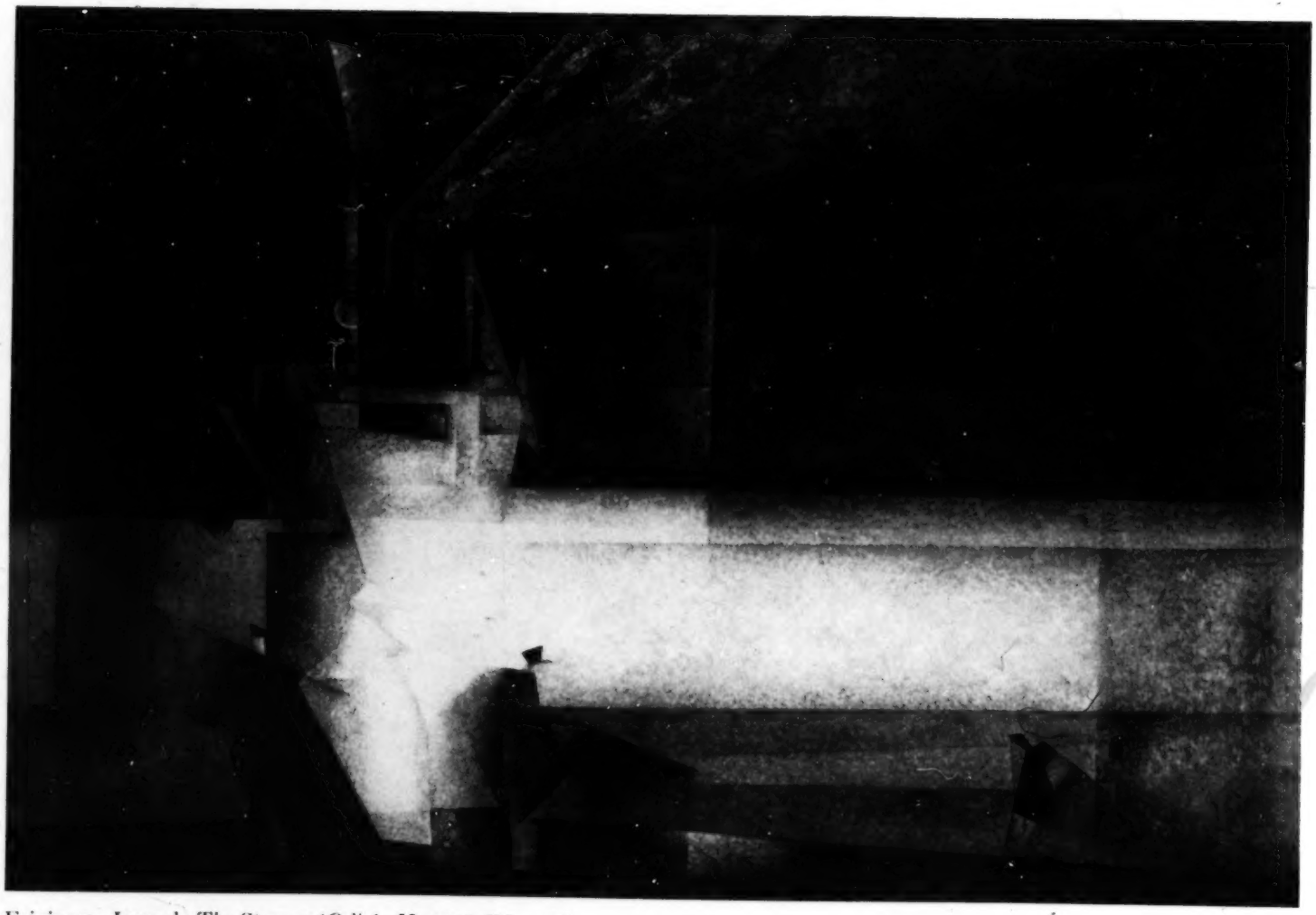
Kuniyoshi, Yasuo. *Self-Portrait as a Golf Player*. 1927 [No. 17]



1. Stella, Joseph. *Factories*. 1918 [No. 34]

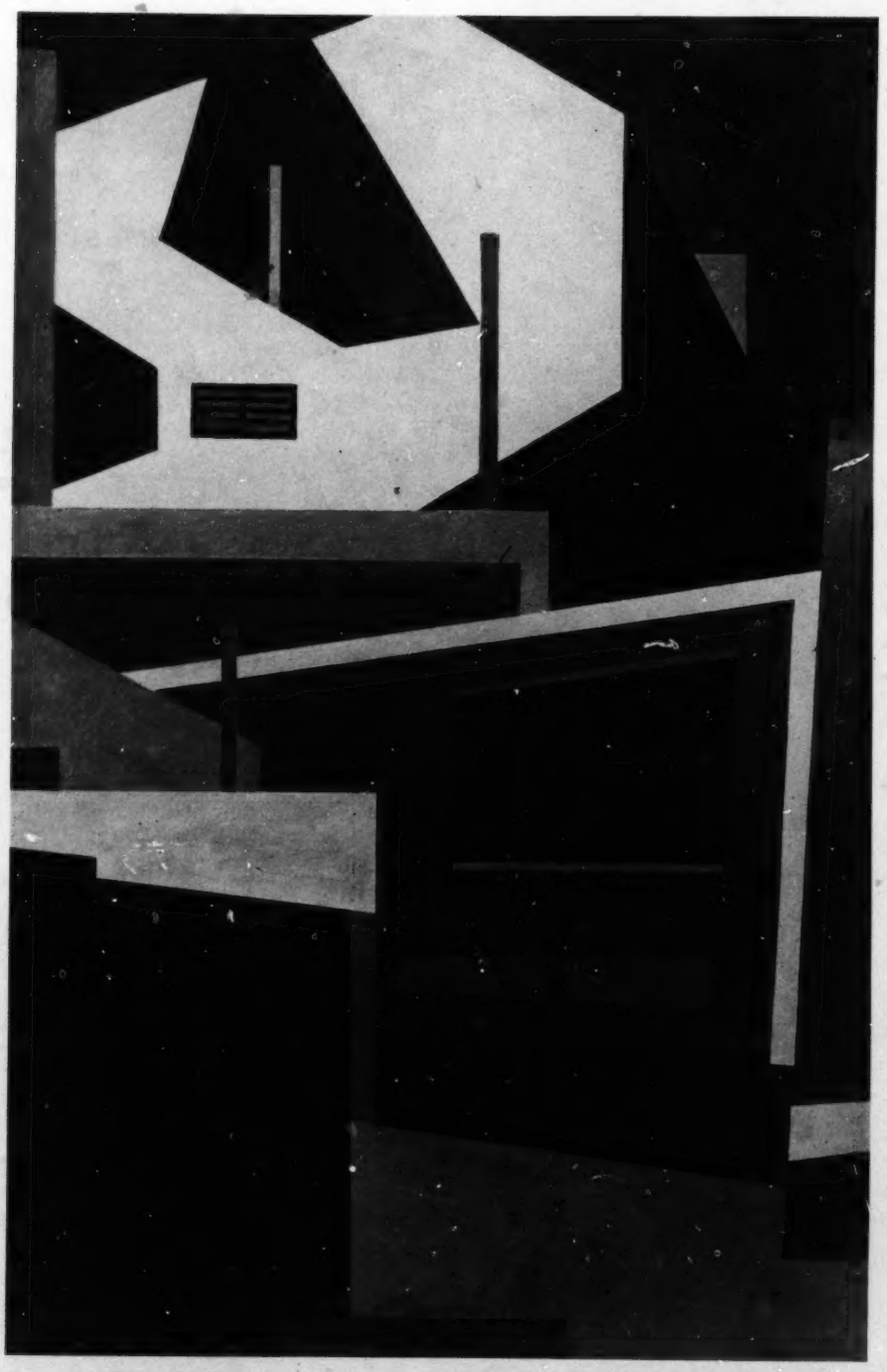


2. Davis, Stuart. *Lucky Strike*. 1921 [No. 2]



Feininger, Lyonel. *The Steamer 'Odin', II.* 1927 [No. 12]

Man Ray. *The Rope Dancer accompanies herself with her Shadows.* 1916 [No. 20]



Spencer, Niles. *In Fairmont*. 1951 [No. 33]

Blume, Peter. *The Eternal City*. 1934–7 [No. 43]

Hopper, Edward. *New York Movie*. 1939 [No. 49]

PLATE XIII

Shahn, Ben. *Pacific Landscape*. 1945 [No. 57]

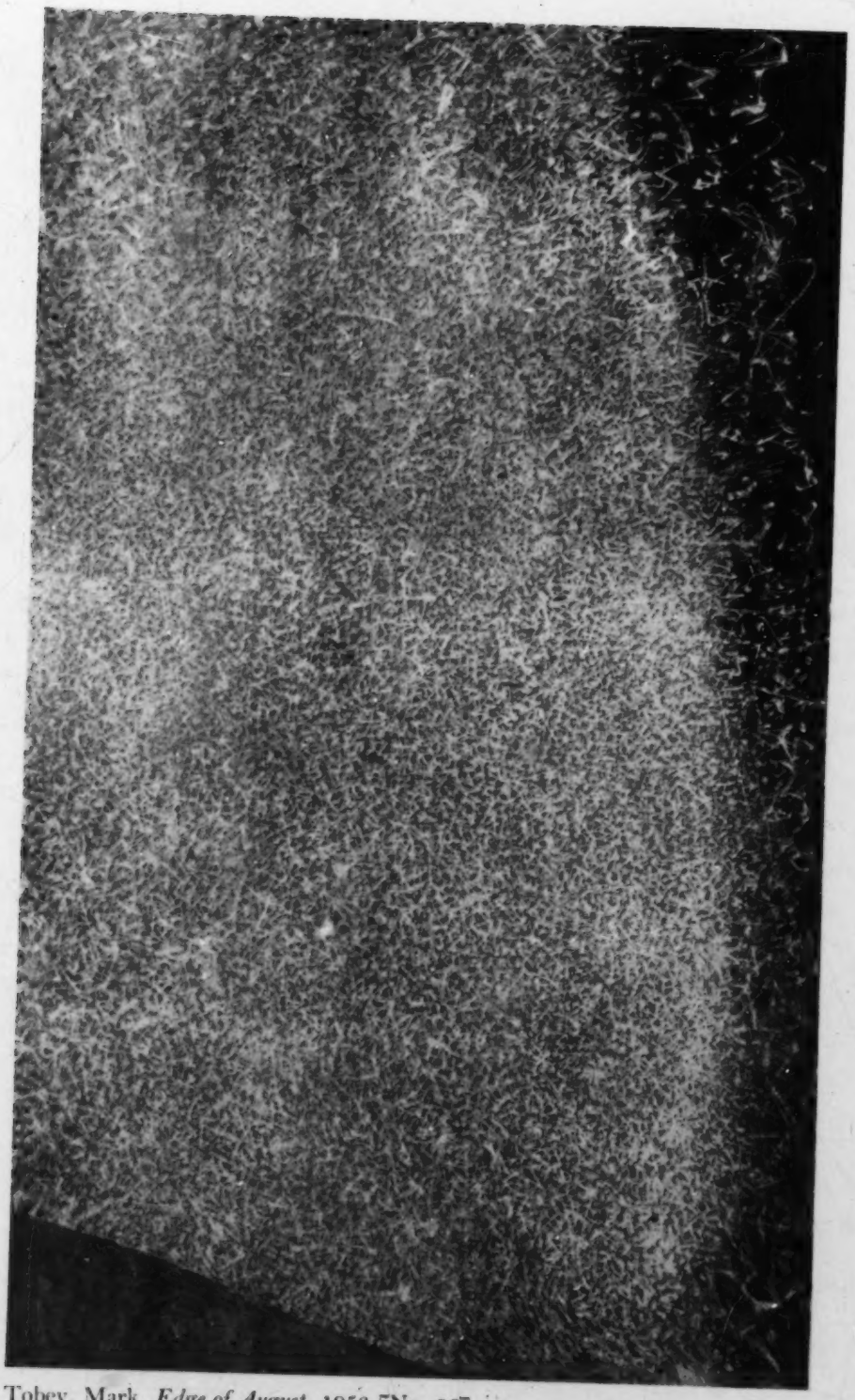
Wyeth, Andrew. *Christina's World.* 1948 [No. 60]

Levine, Jack. *The Feast of pure Reason*. 1937 [No. 51]

Bloom, Hyman. *The Synagogue*. *c.* 1940 [No. 61]

1. Graves, Morris. *Bird singing in the Moonlight*. 1938–9 [No. 63]

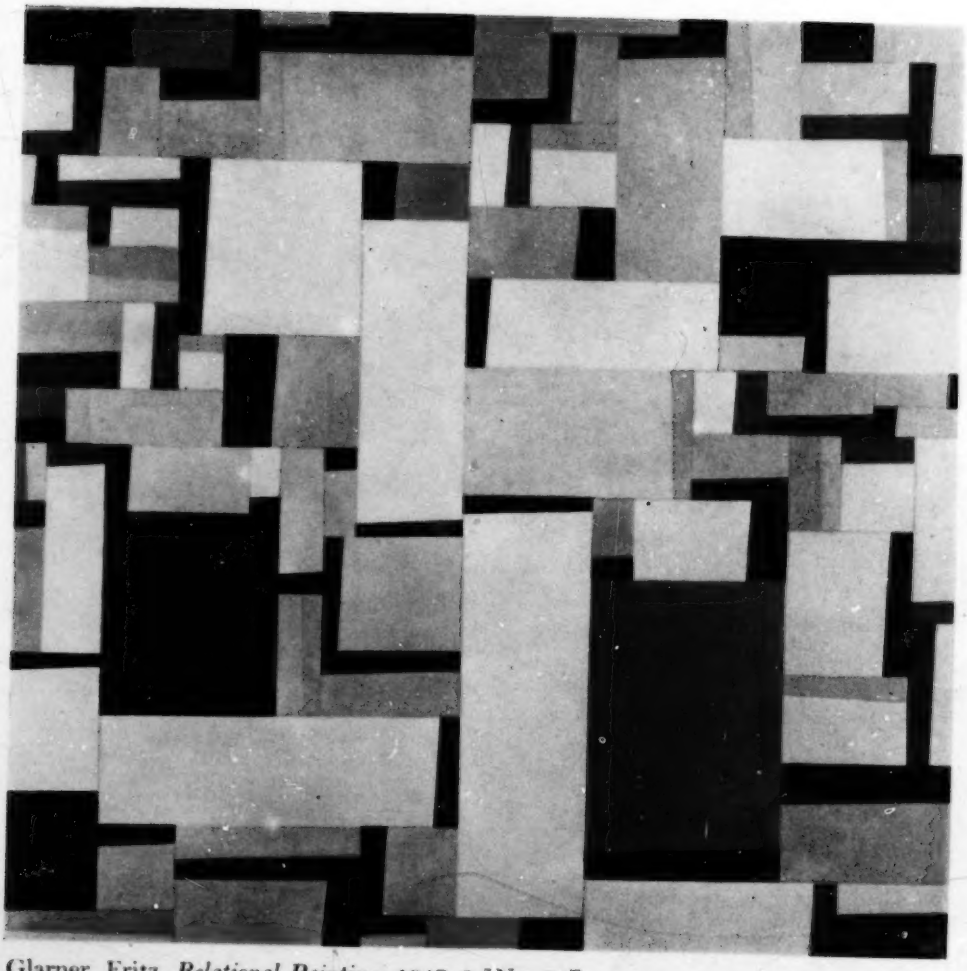
2. Maciver, Loren. *Hopscotch*. 1940 [No. 67]



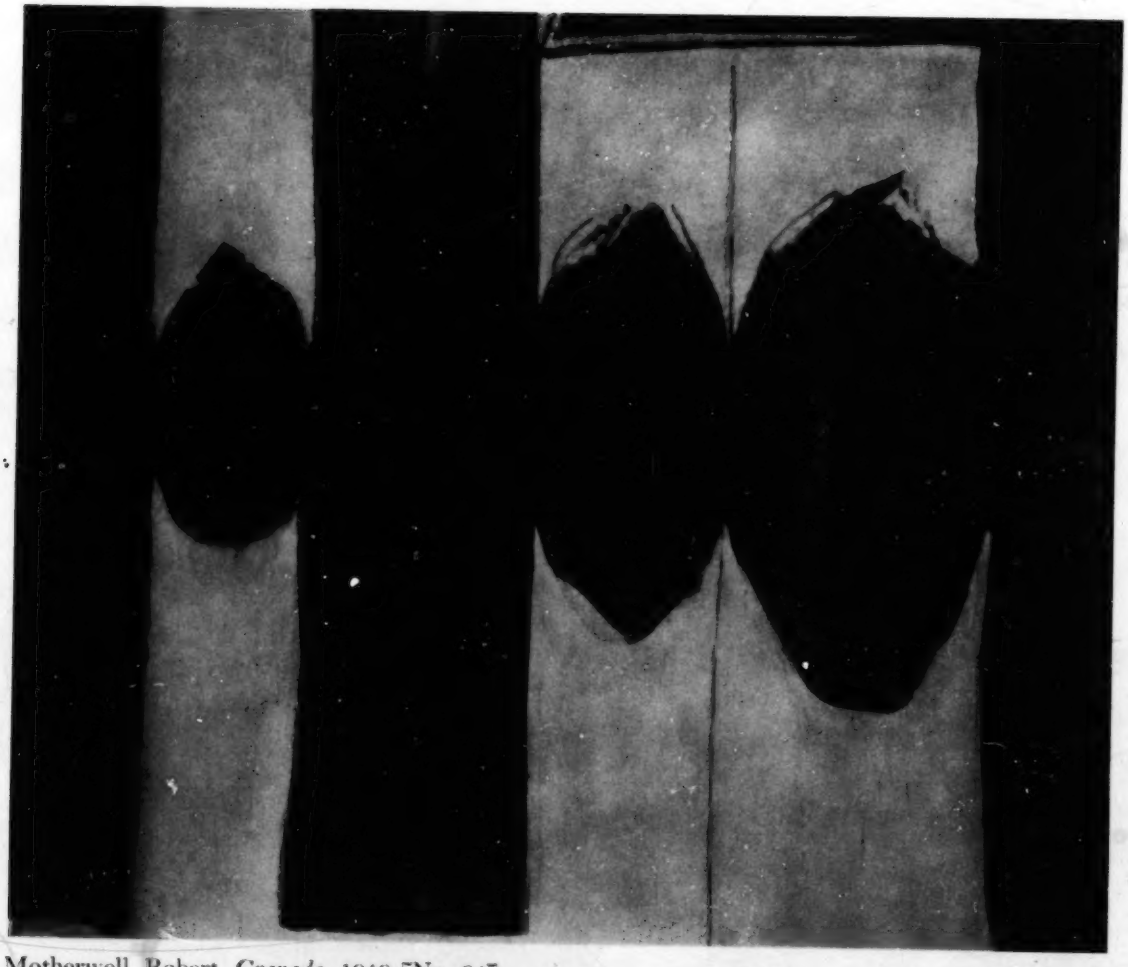
Tobey, Mark. *Edge of August*. 1953 [No. 96]

Gorky, Arshile. *Agony*. 1947 [No. 75]

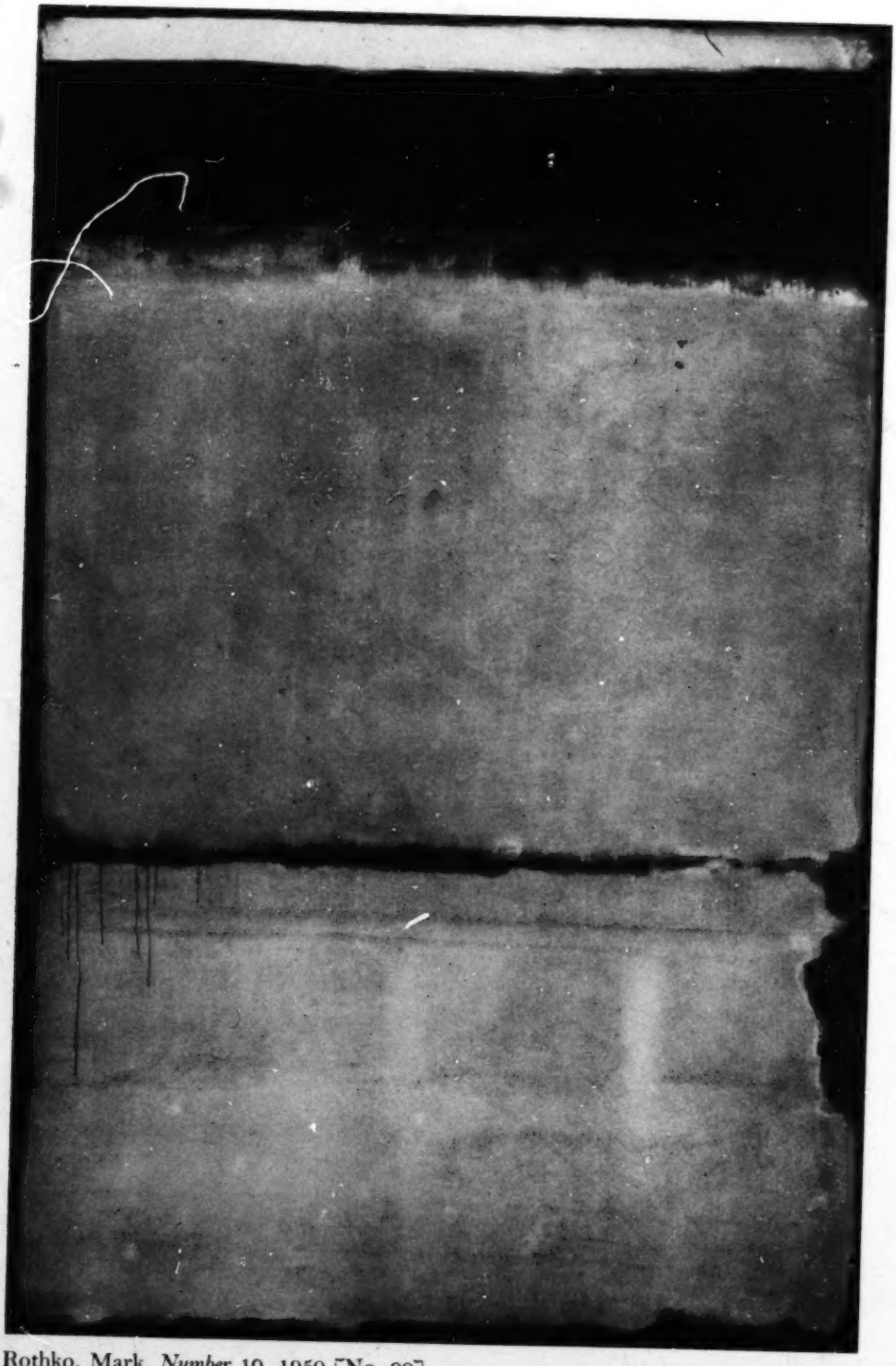
De Kooning, Willem. *Woman, I.* 1950–2 [No. 82]



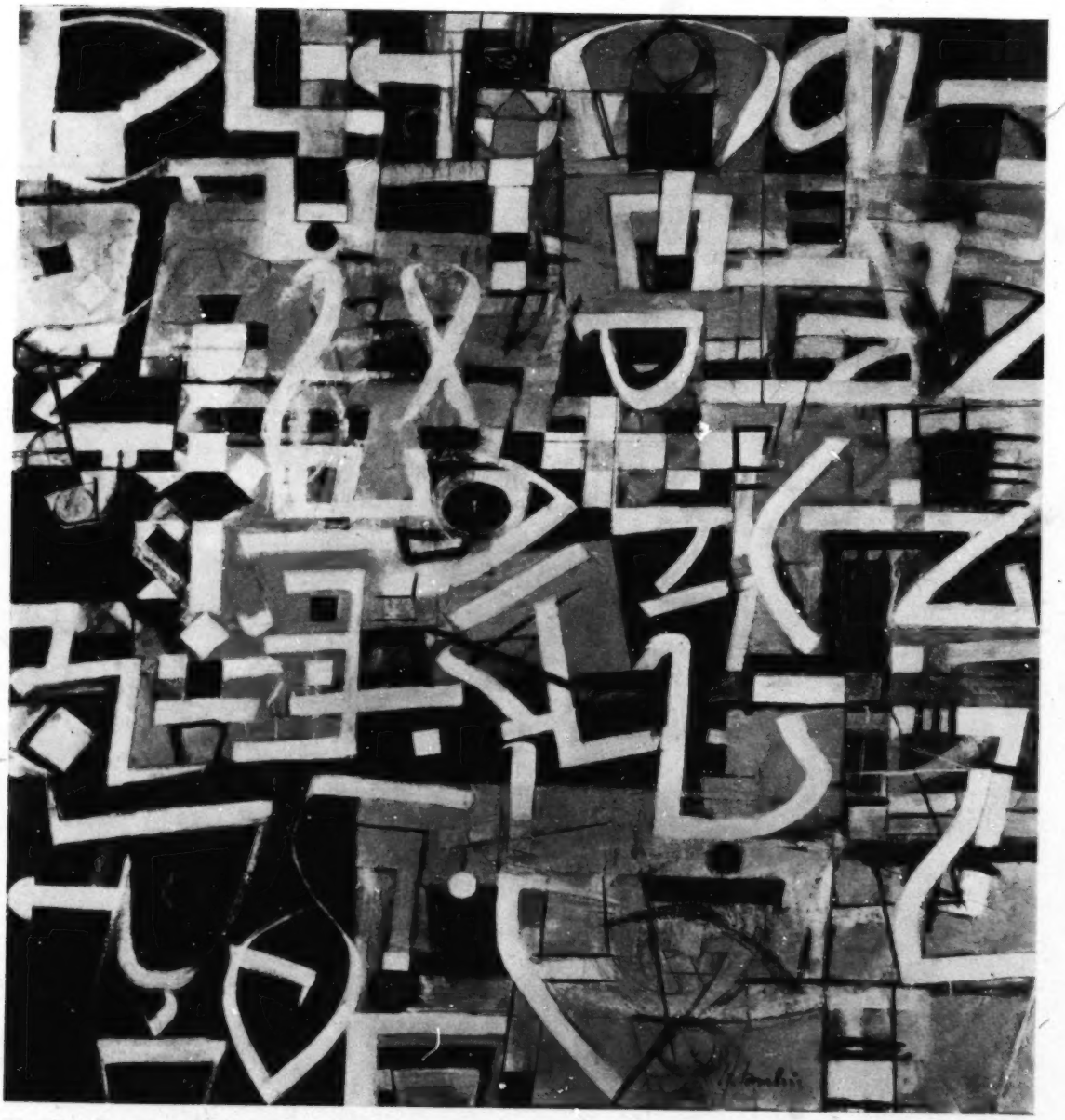
Glarner, Fritz. *Relational Painting*. 1947–8 [No. 74]



Motherwell. Robert. *Granada.* 1949 [No. 84]



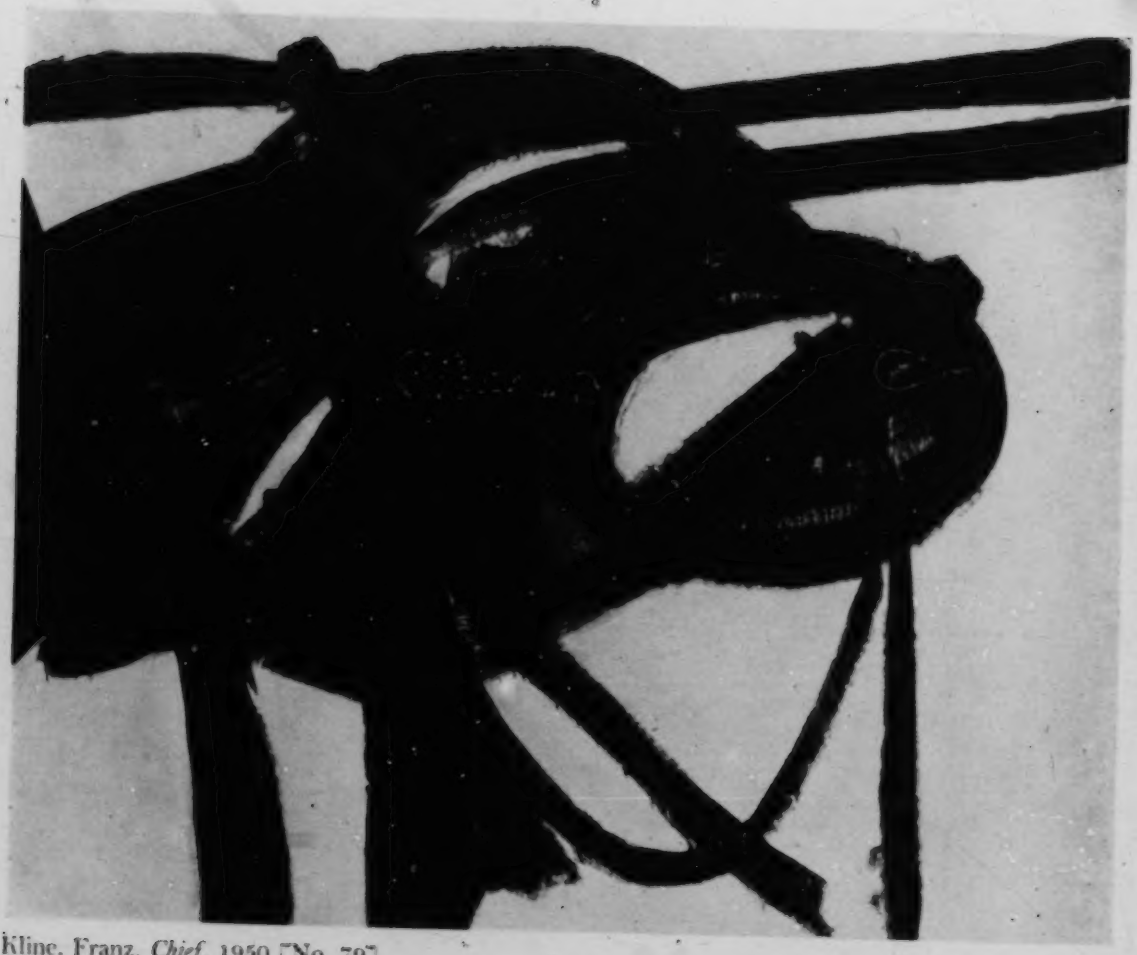
Rothko, Mark. *Number* 10. 1950 [No. 90]



Tomlin, Bradley Walker. *Number* 20. 1949 [No. 98]

Pollock, Jackson. *Number* 1. 1948 [No. 87]

Baziotes, William A. *Dwarf.* 1947 [No. 72]

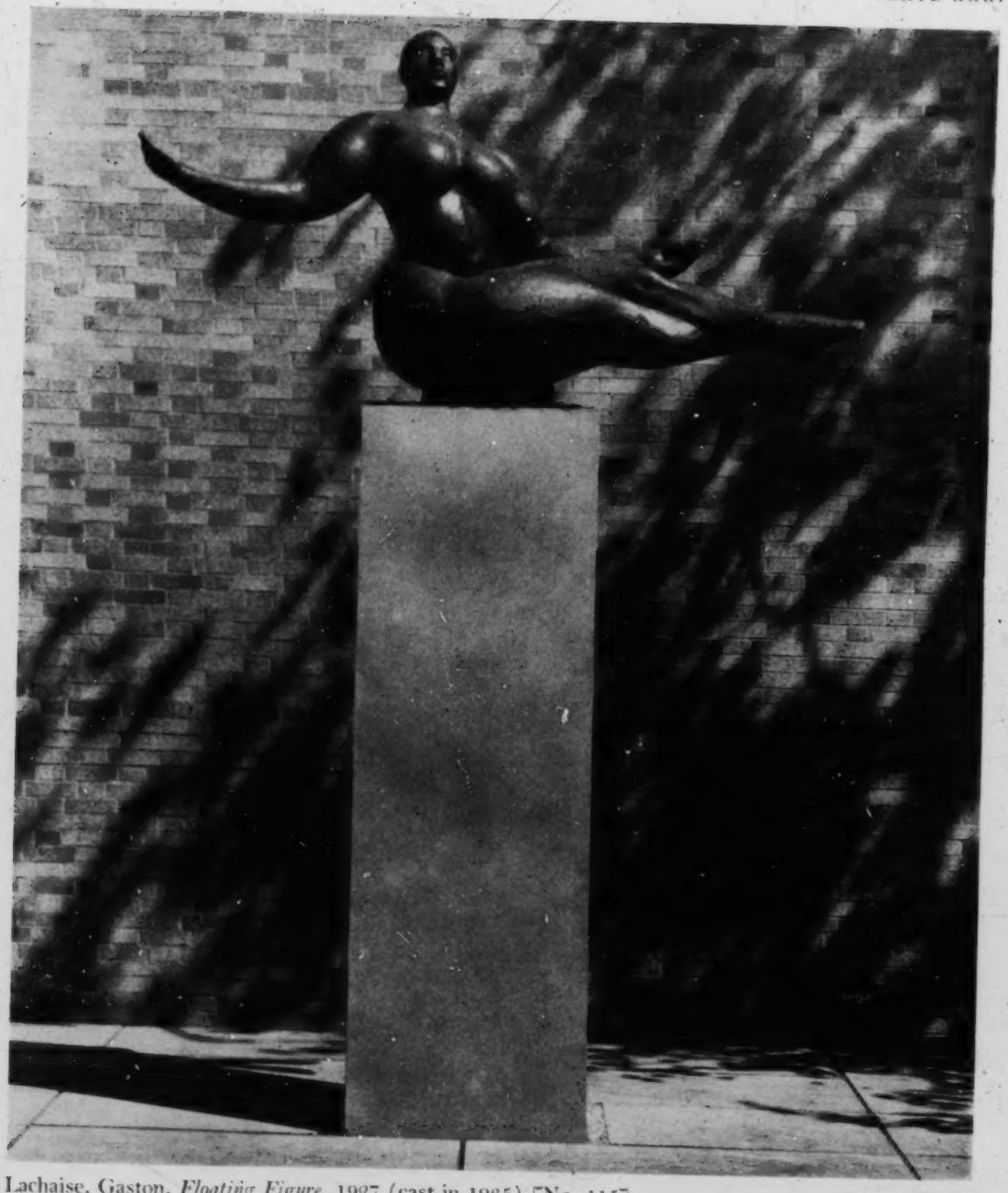


Kline, Franz. *Chief*. 1950 [No. 79]

Still, Clyfford. *Painting*. 1951 [No. 93]

1. Zorach, William. *Head of Christ*. 1940 [No. 127]

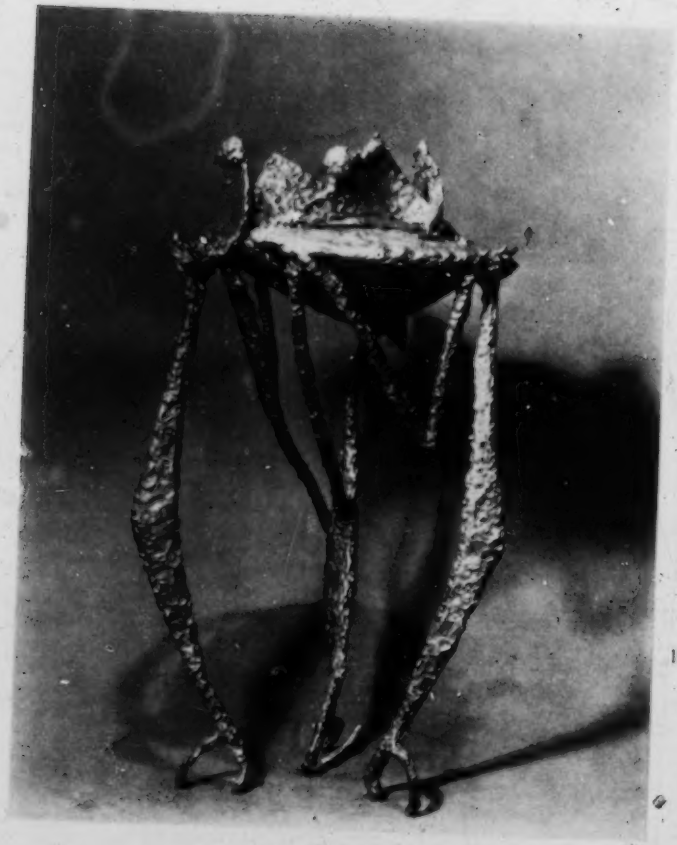
2. Nadelman, Elie. *Man in the open Air*. *c.* 1915 [No. 123]



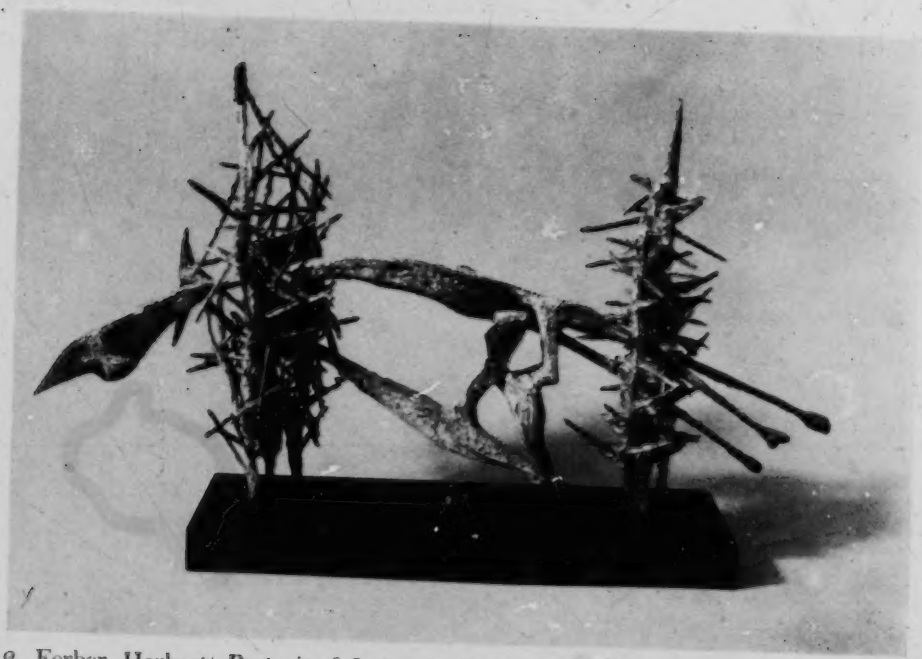
Lachaise, Gaston. *Floating Figure*. 1927 (cast in 1935) [No. 115]

Calder, Alexander. *Whale.* 1937 [No. 109]

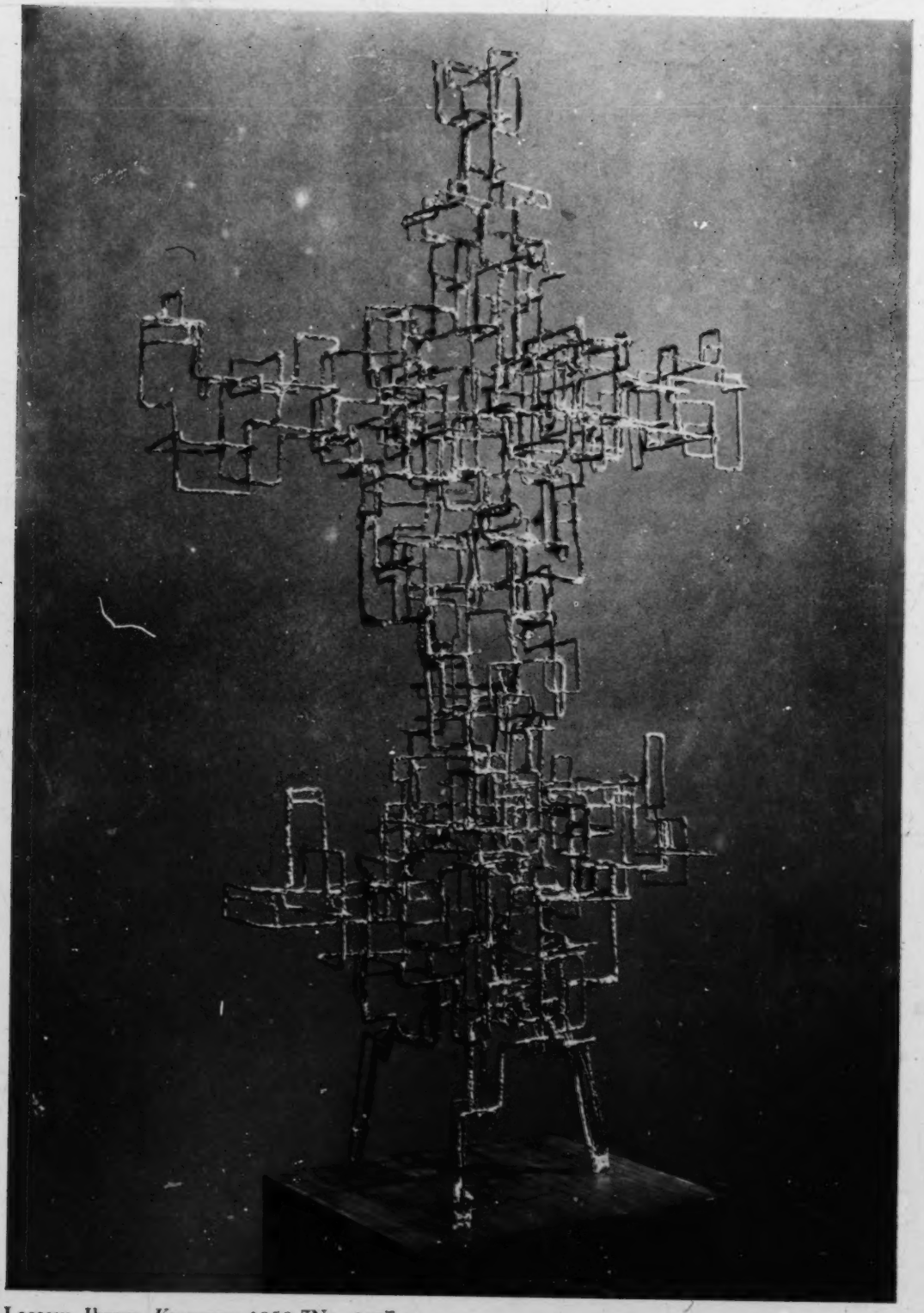
Roszak, Theodore J. *Spectre of Kitty Hawk*. 1946–7 [No. 126]



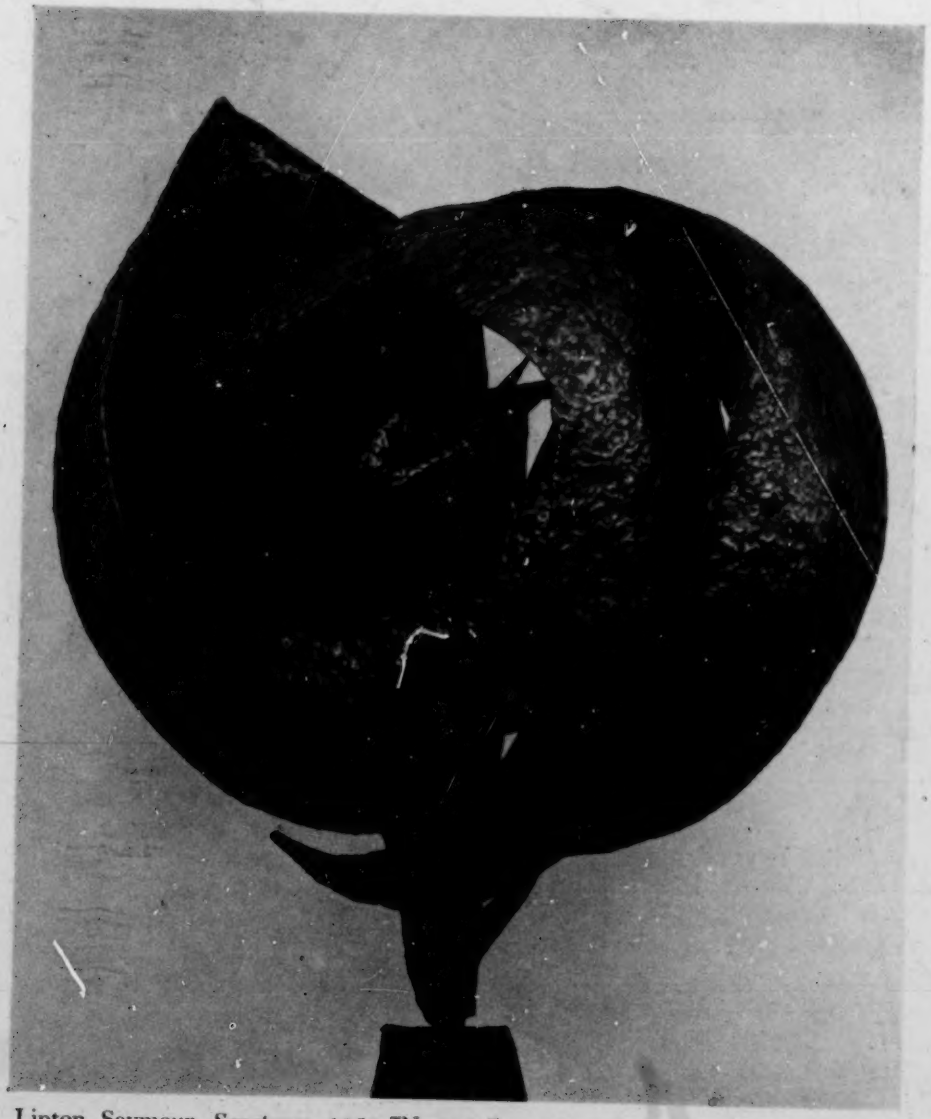
1. Hare, David. *Crab.* 1951 [No. 113]



2. Ferber, Herbert. *Portrait of Jackson Pollock.* 1949 [No. 112]



Lassaw, Ibram. *Kwannon*. 1952 [No. 119]



Lipton, Seymour. *Sanctuary*. 1953 [No. 120]

MODERN AMERICAN PRINTS

In the United States until recently, the most memorable prints of the twentieth century were produced by painters, as is the case in Europe today. This exhibition offers a brief retrospective of the graphic work of only six of these artists, in a selection of prints from 1900 through 1925. Five of them—Feininger, Hopper, Marin, Prendergast and Weber—are also represented in the section devoted to painting. None are as yet as well known in Europe as their nineteenth-century precursors, Whistler and Cassatt.

Like Bonnard and Vuillard in France, who were ten years his junior, Maurice Prendergast continued in America an impressionist tradition. He was, like Degas, attracted by the unpredictable possibilities of the monotype. His four prints in colour (Nos. 145–8) recall memories of a trip through Italy and France in 1900.

Different aspects of the American scene have been recorded by three painters, John Marin, Edward Hopper and George Bellows. Bellows died in 1925 at the early age of forty-three, Marin in 1953; Hopper continues his subjective and particular portrait of America.

Both Marin and Hopper received recognition as printmakers before they became well known as painters. In Europe, Marin etched delicate architectural views in a meticulous and conventional style. In 1911 he returned to America and began a series of watercolours and etchings inspired by downtown New York. Two monuments of the metropolis particularly seized his imagination—the Woolworth Building (cf. Nos. 142 and 143) and the Brooklyn Bridge (Nos. 140, 141 and 144). These five etchings of New York, done between 1913 and 1915, antedate the comparable scene of the watercolour *Lower Manhattan* (No. 23). The city is also a frequent subject in the etchings of Edward Hopper. His views differ radically from the turbulent analysis of Marin and evoke instead romantic moods by stillness, loneliness and night (Nos. 135–9).

George Bellows offers a more journalistic description of American life. A fellow-student of Hopper, he achieved recognition much earlier. Today he is perhaps best known for his reports of sporting events—exciting episodes such as the prizefighter Firpo knocking Dempsey through the ropes (No. 129).

Max Weber and Lyonel Feininger are less committed to interpretations of the American scene. Weber studied with Matisse and knew Rousseau, Delaunay and Apollinaire. In 1909 he returned to America, where he became one of the early protagonists of modern art. The constellation of small woodcuts (Nos. 149 and 150), each preciously coloured and printed in only a few examples, were produced a decade later.

Unlike Weber, Feininger, though born in the United States, was long resident abroad and established his reputation in Europe. After living in Germany and teaching at the Bauhaus, he returned to America in 1936. His first lithographs were printed in 1906, his first etchings in 1910, his first woodcuts in 1918. He is one of the few American painters to use successfully so many of the graphic media.

Bellows and Marin continued as printmakers as well as painters throughout their careers. Hopper, however, abandoned etching in 1924. During the 1930s and 1940s Weber and Feininger devoted their principal energies to painting, but recently both have returned to printmaking.

The graphic work of older artists such as Marin, Hopper, Weber and Feininger, although important, remains incidental to their achievement as painters. But the past dozen years have produced an increasing number of American artists whose primary interest is in printmaking. In size and colour, however, they often deliberately invest their prints with some of the aspects of painting.

Any survey of printmaking in the United States today must begin with the British engraver Stanley William Hayter. In 1939 he moved his print workshop *Atelier 17* from Paris, where he had been associated with the surrealists, to New York. His technical ingenuity, his insistence on direct use of the burin, and his enthusiasm as a teacher stimulated an extraordinary revival of the intaglio print. Although Hayter has now returned to Paris, engravers such as Gabor Peterdi and Mauricio Lasansky continue his example of teacher and engraver. Their print workshops are typical of the classes organized by several museums and many universities throughout the United States, where many schools feature printmaking as part of their regular curriculum. It is perhaps not surprising that of the forty-eight artists represented in the section of this exhibition devoted to 'Contemporary Printmaking in the United States', half are thirty-five years of age or younger.

Although engravers such as Landeck, Pozzatti, Rogalski and Steg adhere to a tradition of pure engraving, many artists combine various intaglio techniques. The use of a soft ground allows a greater freedom in etching metal. For instance, actual textures, usually cloth, can be etched into the surface of the plate to increase the pictorial effect of the printed image. The use of textures, easily detected in the print by Sue Fuller (No. 169), is less obvious in those by Jones (No. 172), Lasansky (No. 178) and Peterdi (No. 186). For printing in colour,

single and multiple plates are used much as in Europe, but many American artists also employ stencils, offset and even lithography.

The revival of interest in intaglio contagiously spread to other graphic media. As early as the 1930s, Louis Schanker had expanded the possibilities of familiar woodcut techniques, and has influenced a whole generation of younger artists. In the 1940s Schanker was joined independently by Adja Yunkers and Bernard Reder. Today these three men and the younger Baskin, Frasconi and Moy lead the dramatic revival of the woodcut, particularly the large woodcut in colour. They continue the vigorous tradition of the modern woodcut established by Gauguin and Munch at the close of the nineteenth century, which however, with the notable exception of Germany, has been largely neglected in Europe.

In woodcut, as in intaglio, the departure from black and white as well as the development of prints of large size invites a deliberate comparison with painting. Painterly effects are achieved not only by the use of colour but by variations in the basic techniques of cutting. Schanker and Frasconi, for instance, force textures of wire mesh into the surface of the wood itself.

Adja Yunkers and Seong Moy have used as many as twenty different blocks to build up the colours which appear in a single print. In contrast Bernard Reder cuts only one block and, since his colours are painted on to the wood, each of his woodcuts is unique. Forsberg uses reliefs of cardboard instead of wood, while several of the artists find that the softness of linoleum allows a greater freedom of carving.

The much harder block used for wood *engraving* offers greater resistance to the cutting tool. The artist preserves the surface of the wood, engraving into it against the grain to incise a fine line which prints as white. Wood engraving has been traditionally limited to prints of small size and relegated, as vignettes, to book illustration. Arthur Deshaies, Misch Kohn and the younger Michael Train, however, breathe new vitality into a technique often constricted and severe.

In Europe, particularly in France, a very close collaboration between painters and lithographic printers has produced an extraordinary flowering of lithography. Unfortunately there are few lithographic workshops in the United States where artists and craftsmen can work together on stone or on zinc. This is naturally reflected in the restricted development of lithography in contrast to intaglio and woodcut. It is interesting that of the seven artists represented in this exhibition by lithographs, all but McClintock and Wayne have studied lithography abroad.

On the other hand, several new media have been perfected that are indigenously American. Experimentation has led to the discovery of completely new techniques. Of these the most recent are methods of engraving and etching on plastics, such as the cellocut by Boris Margo (No. 181). But by far the most popular is serigraphy, printing from screens of silk, invented in the United States and now finding acceptance in Europe. Three completely different interpretations of the serigraph can be seen in the work of Gwathmey, Shahn and Wald.

The prints in this exhibition are no more than an indication of the important achievement of the many printmakers working in the United States today. They do, however, demonstrate three characteristics of contemporary printmaking: use of colour and textures, emphasis on large scale prints, and experimentation followed by technical innovations.

William S. Lieberman
Curator of Prints
The Museum of Modern Art
New York

PRINTS

All works are from the Collections of the Museum of Modern Art unless otherwise indicated

I SIX PAINTER-PRINTMAKERS, 1900–25

BELLOWS George P.

Born in 1882 in Columbus, Ohio
Died in 1925

128 *Preliminaries to the big Bout.* 1916

Lithograph. 15¾ by 19⅝ in. (40·2 by 49·7 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

129 *Dempsey and Firpo.* 1924

Lithograph. 18⅛ by 22⅜ in. (46 by 56·9 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1951)

FEININGER Lyonel

Born in 1871 in New York, NY

130 *The old Locomotive.* 1906

Lithograph. 6½ by 12⅝ in. (15·8 by 32·1 cm.)
(Gift of Mrs Lyonel Feininger, 1955)

131 *The Disparagers.* 1911

Etching. 8⅛ in. by 10½ in. (21·8 by 26·2 cm.)
(Gift of Mrs Lyonel Feininger, 1955)

132 *Buildings.* 1919

Woodcut. 18½ by 14⅛ in. (47 by 36·5 cm.)
(Gift of Mrs Lyonel Feininger, 1955)

133 *Railroad Bridge.* 1919

Woodcut. 12 11/16 by 16¾ in. (32·9 by 42·5 cm.)
(Purchase Fund, 1945)

134 *The Gate.* 1920

Woodcut. 16 1/16 by 17 11/16 in. (40·7 by 44·9 cm.)
(James Thrall Soby Purchase Fund, 1944)

HOPPER Edward

Born in 1882 in Nyack, New York

135 *The Evening Wind.* 1921

Etching. 6 11/16 by 8 7/16 in. (17·6 by 21·1 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

136 *Night in the Park.* 1921

Etching. 6 11/16 by 8 7/16 in. (17·6 by 21·2 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

137 *Night Shadows.* 1921

Etching. 6 11/16 by 8 1/16 in. (17·6 by 20·7 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

138 *East Side Interior.* 1922

Etching. 7⅞ by 9⅞ in. (20 by 25 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

139 *The lonely House.* 1922

Etching. 7⅞ by 9⅞ in. (20·1 by 25·2 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

MARIN John

Born in 1870 in Rutherford, New Jersey
Died 1953

140 *Brooklyn Bridge.* 1913

Etching. 11¼ by 8⅞ in. (28·6 by 22·5 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940)

141 *Brooklyn Bridge, No. 6.* 1913

Etching. 13⅜ by 8⅞ in. (27·3 by 22·5 cm.)
(Edward M. M. Warburg Purchase Fund, 1955)

142 *Woolworth Building, New York, No. 3.* 1913

Etching. 13 1/16 by 10 1/8 in. (33·2 by 27 cm.)
(Edward M. M. Warburg Purchase Fund, 1955)

143 *Woolworth Building, New York, No. 4.* 1913

(Etching. 12 11/16 by 10 7/16 in. (32·5 by 26·5 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1940.)

144 *Brooklyn Bridge from Brooklyn.* 1915

Etching. 10 11/16 by 12 1/4 in. (27·5 by 32·6 cm.)
(Edward M. M. Warburg Purchase Fund, 1955)

PRENDERGAST Maurice

Born in 1859 in Newfoundland, Canada
To USA 1861
Died 1924

145 *In the Park.* 1900

Colour monotype. 10 1/16 by 7 7/8 in. (25·5 by 20 cm.)
Lent anonymously

146 *On the Avenue.* 1900

Colour monotype. 10 1/16 by 7 7/8 in. (25·5 by 20 cm.)
Lent anonymously

147 *Orange Market.* 1900

Colour monotype. 12 7/16 by 9 1/8 in. (31·6 by 23·1 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1945)

148 *The Rehearsal.* 1900

Colour monotype. 10 1/4 by 8 1/8 in. (27·5 by 22 cm.)
(Gift of Mrs John D. Rockefeller Jr., 1945)

WEBER Max

Born in 1881 in Russia. To USA 1891

149 *Group of eight colour woodcuts.* 1918

(Gifts of Mrs John D. Rockefeller Jr., 1940)

(*a*) *Primitive*
9 by 2 3/4 in. (23 by 7 cm.)

(*b*) *Standing Nude*
3 3/16 by 1 3/8 in. (8·1 by 4 cm.)

(*c*) *Mother and Child, seated at table, I*
4 7/8 by 2 1/4 in. (12·3 by 5·4 cm.)

(*d*) *Mother and Child, seated at table, II*
4 7/8 by 2 1/4 in. (12·3 by 5·4 cm.)

(*e*) *Crouching nude Woman*
4 1/4 by 1 11/16 in. (10·8 by 4·9 cm.)

(*f*) *Woman*
4 3/16 by 1 3/4 in. (10·7 by 4·8 cm.)

(*g*) *Mother and Child*
4 1/4 by 1 7/8 in. (10·7 by 4·8 cm.)

(*h*) *Man at Table*
4 3/16 by 1 11/16 in. (10·7 by 4·9 cm.)

150 *Group of six colour woodcuts.* 1918

(Gifts of Mrs John D. Rockefeller Jr., 1940)

(*a*) *Passover Scene*
5 by 5 11/16 in. (19·7 by 15·2 cm.)

(*b*) *Head*
4 3/16 by 1 11/16 in. (10·7 by 5 cm.)

(*c*) *Primitive Man*
9 11/16 by 3 1/4 in. (25·3 by 7·9 cm.)

(*d*) *Man reading*
4 3/16 by 1 7/8 in. (10·6 by 4·8 cm.)

(*e*) *Figure*
4 3/16 by 2 in. (10·6 by 5·1 cm.)

(*f*) *Reclining Nude*
1 7/8 by 4 1/16 in. (4·8 by 10·4 cm.)

ALBERS Josef

Born in 1888 in Germany. To USA 1933

151 *Ascension*. 1942

Lithograph. 17¼ by 8 3/16 in. (43·9 by 20·8 cm.)
(Purchase Fund, 1951)

APPLEBAUM Leon

Born in 1924 in Belleville, Illinois

152 *Fish feeding*. 1951

Etching. 9¼ by 26⅜ in. (24·5 by 67·9 cm.)
(Purchase Fund, 1955)

BALLINGER R. Maxil

Born in 1914 in Walnut Grove, Missouri

153 *The Seven Sacraments*. 1952

Woodcut. 11 5/16 by 37 in. (29·4 by 94 cm.)
(Purchase Fund, 1952)

BARNET Will

Born in 1911 in Beverly, Massachusetts

154 *Enfant*. 1951

Colour lithograph. 16½ by 14 in. (42·5 by 35·5 cm.)
(Purchase Fund, 1952)

BASKIN Leonard

Born in 1922 in New Brunswick, New Jersey

155 *French Prawn*. 1951

Woodcut. 19¼ by 24¼ in. (49·6 by 62·6 cm.)
(Purchase Fund, 1952)

156 *The Anatomist*. 1952

Colour woodcut. 18¼ by 11 in. (47·7 by 27·9 cm.)
(Gift of the Junior Council, 1953)

157 *Man of Peace*. 1952

Woodcut. 59½ by 30⅜ in. (151·1 by 77·7 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1953)
Plate No. XXXVII

BENY Roloff

Born in 1924 in Medicine Hat, Alberta, Canada
To USA 1945

158 *'A Time of War, and a Time of Peace.'* 1947

Engraving, etching and aquatint, printed in black with colour lithograph
13 15/16 by 11⅞ in. (35·4 by 30·2 cm.)
(Gift of the Weyhe Gallery, 1955)

BRORBY Harry

Born in 1927 in Chicago, Illinois

159 *The Cornfield*. 1951

Etching and engraving
17⅞ by 23⅞ in. (45·3 by 60·7 cm.)
(Purchase Fund, 1952)

CASSILL H. Carroll

Born in 1928 in Percival, Ohio

160 *The Sophisticate*. 1948

Etching and aquatint.
16 by 11 13/16 in. (40·7 by 30·3 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1952)

CHESNEY Lee

Born in 1920 in Washington, DC

161 *Pierced and beset*. 1951–2

Colour etching and engraving
15 13/16 by 23¾ in. (40·2 by 60 cm.)
(Purchase Fund, 1954)

CRAWFORD Ralston

Born in 1906 in St Catherine's, Ontario, Canada
To USA 1910

162 *Third Avenue Elevated, No. 1.* 1952

Colour lithograph
10¾ by 17⅜ in. (26·4 by 44·1 cm.)
(Purchase Fund, 1952)

DANNY (Danny Pierce)

Born in 1920 in Woodlake, California

163 *Alone in the Rain.* 1953

Colour woodcut. 20¼ by 9 1/16 in. (52·1 by 23 cm.)
(Purchase Fund, 1954)

DESHAIES Arthur

Born in 1920 in Providence, Rhode Island

164 *The Alchemists.* 1953

Wood engraving. 20 by 11⅞ in. (50·8 by 30·2 cm.)
(Purchase Fund, 1955)

FORSBERG James

Born in 1919 in Sauk Center, Minnesota

165 *The Family.* 1953

Cardboard and woodcut
20 by 31½ in. (50·8 by 80 cm.)
(Gift of Mrs Bertha M. Slattery, 1955)
Plate No. XL/1

FRASCONI Antonio

Born in 1919 in Uruguay. To USA 1945

166 *The Storm is coming.* 1950

Colour woodcut. 22 by 15½ in. (55·9 by 39·5 cm.)
(Purchase Fund, 1952)
Plate No. XLIV

167 *Self-Portrait.* 1951

Woodcut. 21⅞ by 6¼ in. (55·6 by 16·9 cm.)
(Purchase Fund, 1952)

168 *The Fulton Fish Market.* 1952

Four colour woodcuts
23¾ by 11⅞ in. each. (60·3 by 30 cm. each)
(Purchase Fund, 1954)

FULLER Sue

Born in 1914 in Pittsburgh, Pennsylvania

169 *Hen.* 1945

Soft-ground etching and engraving
14¼ by 11⅞ in. (37·2 by 30·2 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1949)
Plate No. XLIII/2

GWATHMEY Robert

Born in 1903 in Richmond, Virginia

170 *Hitchhiker.* 1943

Serigraph. 16⅛ by 13½ in. (42·5 by 33·3 cm.)
(Purchase Fund, 1948)

HULTBERG Paul

Born in 1926 in Oakland, California

171 *Stone Coast.* 1952

Etching. 10¼ by 30¼ in. (26·1 by 76·4 cm.)
(Purchase Fund, 1953)

JONES John Paul

Born in 1924 in Indianola, Iowa

172 *Self-Portrait.* 1950

Etching, engraving and aquatint
16 1/16 by 10⅛ in. (40·8 by 25·7 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1952)
Plate No. XXXVIII/2

JORDAN Raymond

Born in 1898 in Chicago, Illinois

173 *Black Rhythm.* 1949

Etching and engraving
13 11/16 by 17⅛ in. (34·8 by 45·4 cm.)
(Purchase Fund, 1955)

KAHN Max

Born in 1903 in Russia. To USA 1907

174 *Owls in a Tree.* 1949

Colour woodcut
24½ by 17½ in. (61·3 by 43·5 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1952)

KANER Sam

Born in 1924 in Brooklyn, New York

175 *Gargantua*. 1954

Colour etching and engraving
20¼ by 13¼ in. (51·1 by 33·7 cm.)
(Purchase Fund, 1954)

KOHN Misch

Born in 1916 in Kokomo, Indiana

176 *Tiger*. 1949

Wood engraving
16 $\frac{5}{16}$ by 23½ in. (41·5 by 60·1 cm.)
(Spaeth Foundation Purchase Fund, 1949)
Plate No. XLI/1

LANDECK Armin

Born in 1905 in Crandon, Wisconsin

177 *Alleyway*. 1948

Drypoint. 13⅞ by 6 $\frac{11}{16}$ in. (35·3 by 17·6 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1949)
Plate No. XXXIX/1

LASANSKY Mauricio

Born in 1914 in Argentine. To USA 1943

178 *Self-Portrait*. 1947

Colour etching, aquatint and engraving
23 $\frac{11}{16}$ by 15$\frac{7}{8}$ in. (60·5 by 40·1 cm.)
(Purchase Fund, 1949)

LEVEE John

Born in 1924 in Los Angeles, California

179 *Composition*. 1954

Colour lithograph
17¾ by 23¼ in. (45·2 by 59·6 cm.)
(Gift of André Emmerich, 1955)

LEVINE Arthur

Born in 1928 in Chicago, Illinois

180 *Cityscape*. 1950

Etching. 20 by 30¼ in. (55·8 by 76·9 cm.)
Lent anonymously
Plate No. XXXVIII/3

MARGO Boris

Born in 1902 in Russia. To USA 1930

181 *The Sea*. 1949

Colour cellocut
16 $\frac{7}{16}$ by 16 $\frac{7}{16}$ in. (42·1 by 42·1 cm.)
(Purchase Fund, 1949)
Plate No. XLII/1

McCLINTOCK Byron

Born in 1930 in Oregon

182 *Untitled, No.* 1, *Series* 1. 1951

Colour lithograph
17 by 19¼ in. (43·2 by 48·6 cm.)
(Purchase Fund, 1952)

MOY Seong

Born in 1921 in China. To USA 1931

183 *Chinese Actor*. 1948

Colour woodcut
22¾ by 13¼ in. (57·8 by 33·6 cm.)
(Spaeth Foundation Purchase Fund, 1949)
Plate No. XLII/2

184 *Inscription of T'Chao Paé*. 1950

Colour woodcut
24 by 7 $\frac{1}{16}$ in. (61 by 19·1 cm.)
(Gift of John Hay Whitney, 1951)

185 *Yen Shang*. 1952

Colour woodcut
19 $\frac{7}{16}$ by 10¾ in. (49·9 by 27 cm.)
(Purchase Fund, 1952)

PETERDI Gabor

Born in 1915 in Hungary. To USA 1939

186 *Germination*. 1950

Aquatint, etching and engraving, printed in black with offset colour
19¾ by 23 $\frac{11}{16}$ in. (50·2 by 60·6 cm.)
(Gift of Walter Bareiss, 1953)
Plate No. XL/2

PICKENS Alton

Born in 1917 in Seattle, Washington

187 *Pastorale*. 1947

Etching. 11⅞ by 23¼ in. (30·2 by 59 cm.)
(Purchase Fund, 1948)

PIERCE Leona

Born in 1922 in Santa Barbara, California

188 *Stilts, No. 2.* 1951

Colour woodcut
25½ by 20¼ in. (64·2 by 53·2 cm.)
(Purchase Fund, 1953)
Plate No. XXXIX/2

189 *Strange Bird.* 1952

Colour woodcut
10¾ by 27½ in. (27·4 by 70·2 cm.)
(Purchase Fund, 1952)

POZZATTI Rudy O.

Born in 1925 in Telluride, Colorado

190 *Duomo.* 1952

Engraving. 15½ by 18½ in. (39·1 by 47·6 cm.)
(Purchase Fund, 1955)

QUASTLER Gertrude

Born in 1909 in Austria. To USA 1939

191 *Counterpoint.* 1951

Woodcut. 14 by 21½ in. (35·6 by 54 cm.)
(Purchase Fund, 1952)

RACZ André

Born in 1916 in Rumania. To USA 1931

192 *Perseus beheading Medusa, IV.* 1945

Engraving and soft ground etching
21 1/16 by 14 11/16 in. (54·9 by 37·6 cm.)
(Spaeth Foundation Purchase Fund, 1949)
Plate No. XLIII/1

REDER Bernard

Born in 1897 in Rumania. To USA 1943

193 *The House of Cards.* 1951

Colour woodcut
26½ by 17 in. (67·2 by 43·2 cm.)
Lent anonymously

194 *'Let Thy Breasts be as Clusters of the Vine'.* 1951

Colour woodcut
22½ by 30 in. (56·3 by 76·1 cm.)
Lent anonymously

ROGALSKI Walter

Born in 1923 in Glen Cove, Long Island, New York

195 *Scorpion and Crab.* 1951

Engraving. 14¾ by 14 11/16 in. (37·8 by 37·9 cm.)
(Purchase Fund, 1952)
Plate No. XLI/2

SCHANKER Louis

Born in 1903 in New York, NY

196 *Carnival.* 1945

Colour woodcut
14 1/16 by 21 1/16 in. (36·3 by 53·5 cm.)
(Spaeth Foundation Purchase Fund, 1949)

197 *Arrangement of Forms.* 1949

Colour woodcut
22½ by 14 1/16 in. (57·5 by 36·1 cm.)
(Spaeth Foundation Purchase Fund, 1949)

SCHRAG Karl

Born in 1912 in Germany. To USA 1939

198 *Falling Night.* 1949

Etching and engraving printed in green
17¾ by 12 in. (44·8 by 30·4 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1952)

SHAHN Ben

Born in 1898 in Russia. To USA 1906

199 *Phoenix.* 1952

Serigraph and watercolour
22½ by 12½ in. (57·9 by 54·7 cm.)
(Purchase Fund, 1956)

STEG J. L.

Born in 1922 in Alexandria, Virginia

200 *Self Analysis.* 1948

Engraving. 23¾ by 13½ in. (60·8 by 33·7 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1953)
Plate No. XXXVIII/1

SUMMERS Carol

Born in 1925 in Kingston, New York

201 *Cathedral.* 1951

Colour woodcut
30¼ by 13⅞ in. (76·8 by 35·2 cm.)
(Mrs John D. Rockefeller Jr. Purchase Fund, 1952)

202 *Construction.* 1951

Colour woodcut
29⅞ by 13¾ in. (75·9 by 34·9 cm.)
(Purchase Fund, 1952)

TALLEUR John

Born in 1925 in Chicago, Illinois

203 *The Dead.* 1952

Colour etching. 17½ by 23⅞ in. (44·6 by 60·7 cm.)
(Purchase Fund, 1952)

TORKANOWSKY Vera

Born in 1929 in Germany, To USA 1939

204 *The Wake.* 1953

Woodcut. 24 by 17½ in. (61 by 44·5 cm.)
(Purchase Fund, 1953)

TRAIN Michael

Born in 1931 in France. To USA 1941

205 *Untitled.* 1955

Wood engraving
10¼ by 21 1/16 in. (26 by 53·6 cm.)
(Purchase Fund, 1955)

WALD Sylvia

Born in 1914 in Philadelphia, Pennsylvania

206 *Spirit's Constellation.* 1952

Serigraph. 15⅛ by 20½ in. (38·5 by 52 cm.)
(Purchase Fund, 1954)

WAYNE June

Born in 1918 in Chicago, Illinois

207 *The Advocate.* 1952

Lithograph. 27⅝ by 7⅞ in. (70·1 by 20·1 cm.)
(Purchase Fund, 1952)

YUNKERS Adja

Born in 1900 in Latvia. To USA 1947

208 *Dead Bird.* 1947

Colour woodcut
17 by 19¼ in. (43·2 by 48·9 cm.)
(Purchase Fund, 1949)
Plate No. XXXIX/8

209 *The gathering of the Clans.* 1952

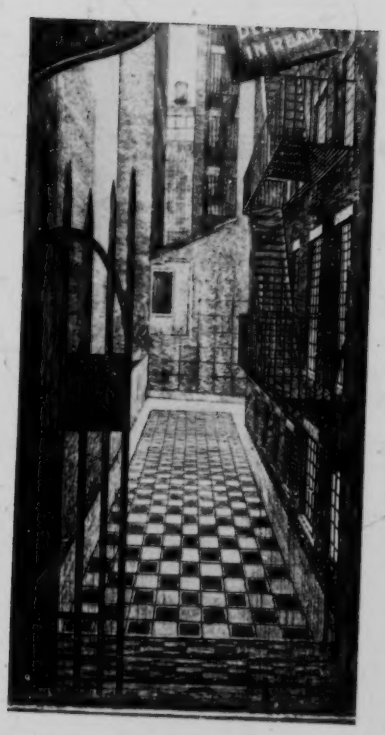
Colour woodcut
19 by 13⅝ in. (48·2 by 34·7 cm.)
(Purchase Fund, 1955)

Baskin, Leonard. *Man of Peace.* 1952 [No. 157]

1. Steg, J. L.,
Self Analysis. 1948 [No. 200]

2. Jones, John Paul.
Self-Portrait. 1930 [No. 172]

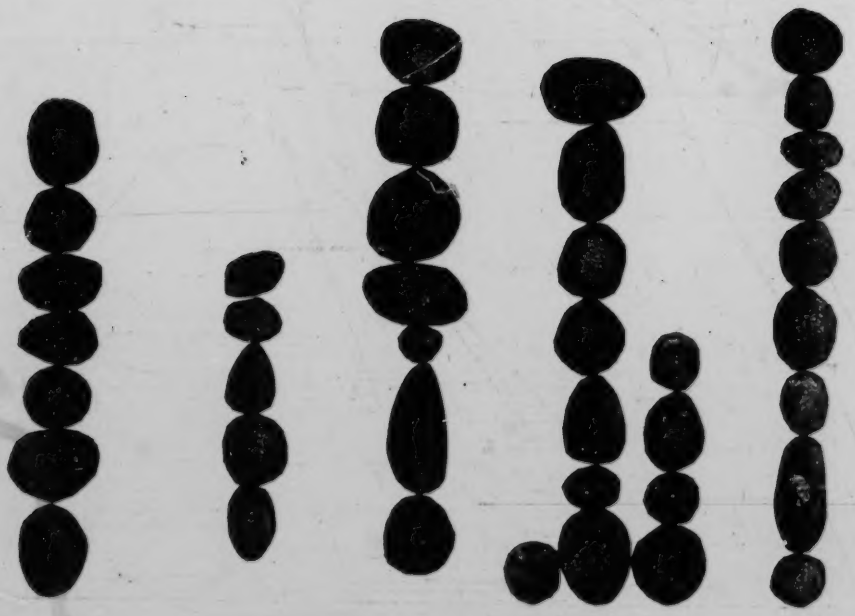
3. Levine, Arthur. *Cityscape*. 1950 [No. 180]



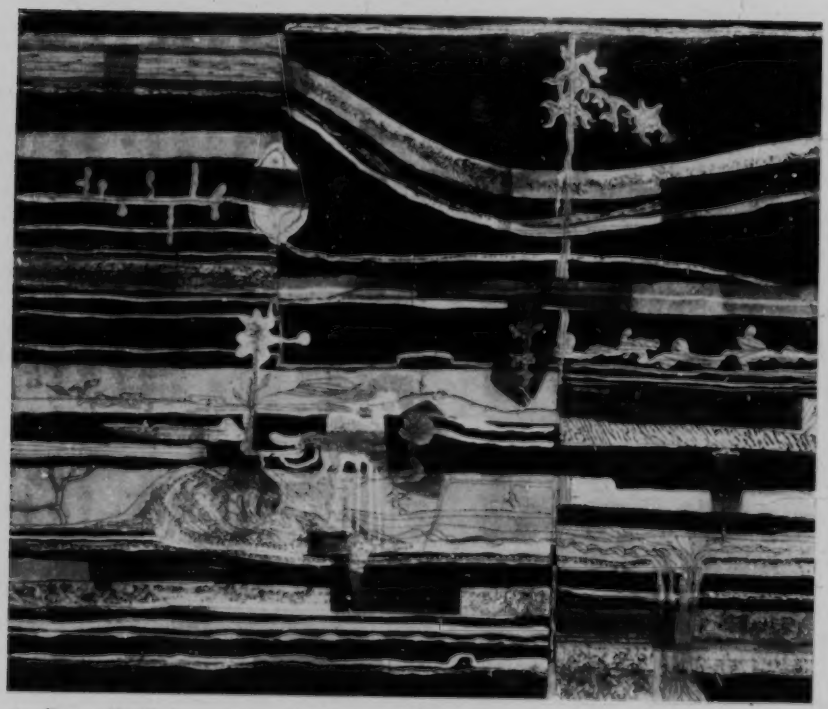
1. Landeck, Armin. *Alleyway*. 1948 [No. 177]

2. Pierce, Leona. *Stilts, No. 2*. 1951 [No. 188]

3. Yunkers, Adja. *Dead Bird*. 1947 [No. 208]

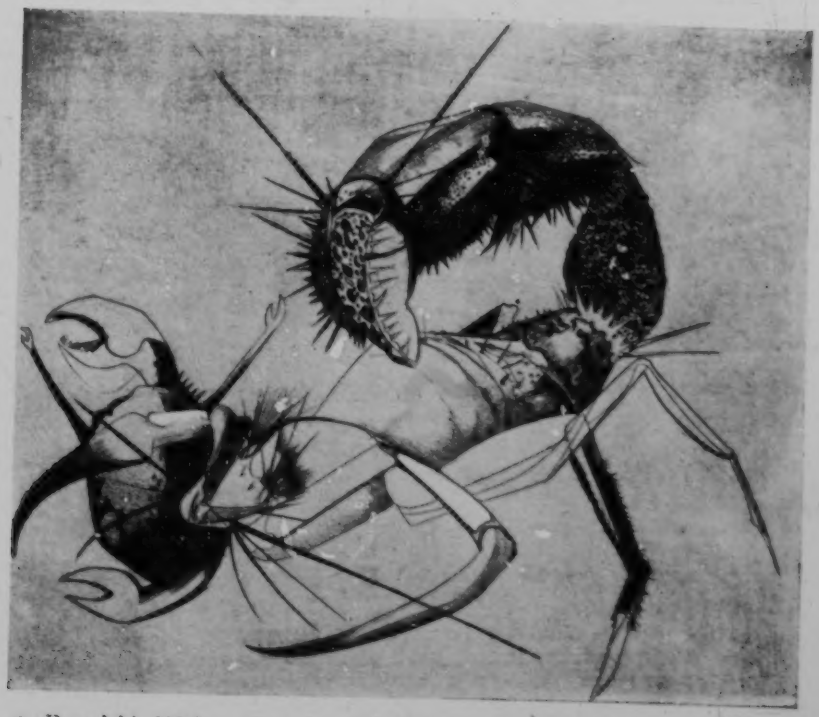


1. Forsberg, James. *The Family*. 1953 [No. 165]



2. Peterdi, Gabor. *Germination*. 1950 [No. 186]

1. Kohn, Misch. *Tiger*. 1949 [No. 176]



2. Rogalski, Walter. *Scorpion and Crab*. 1951 [No. 195]

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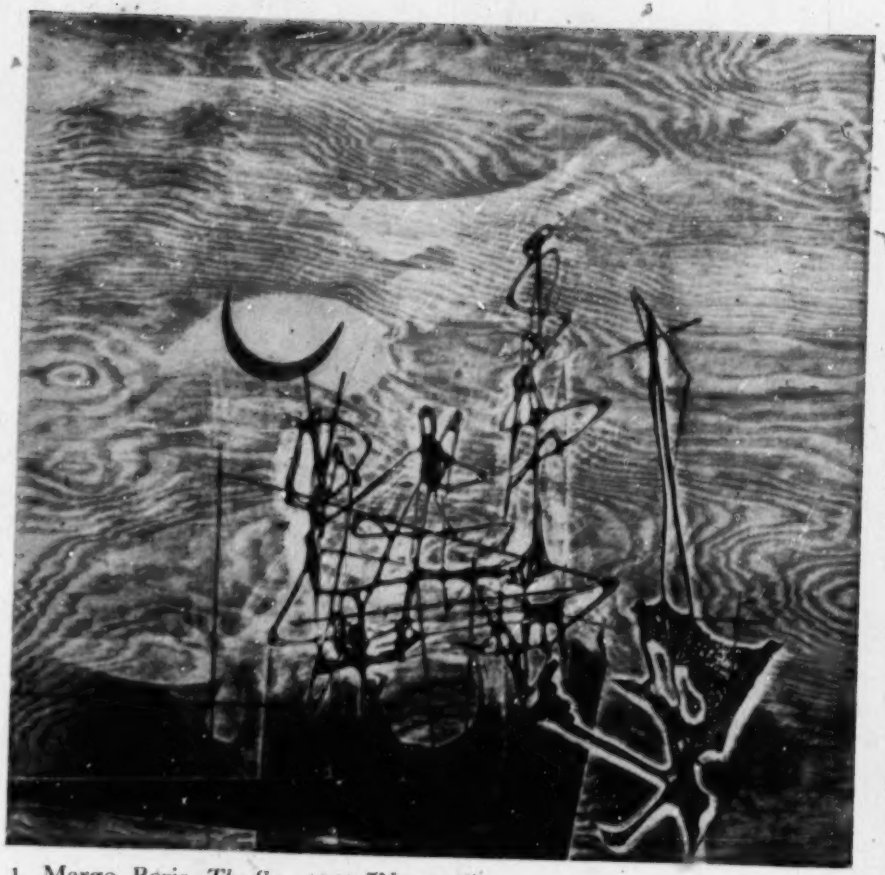
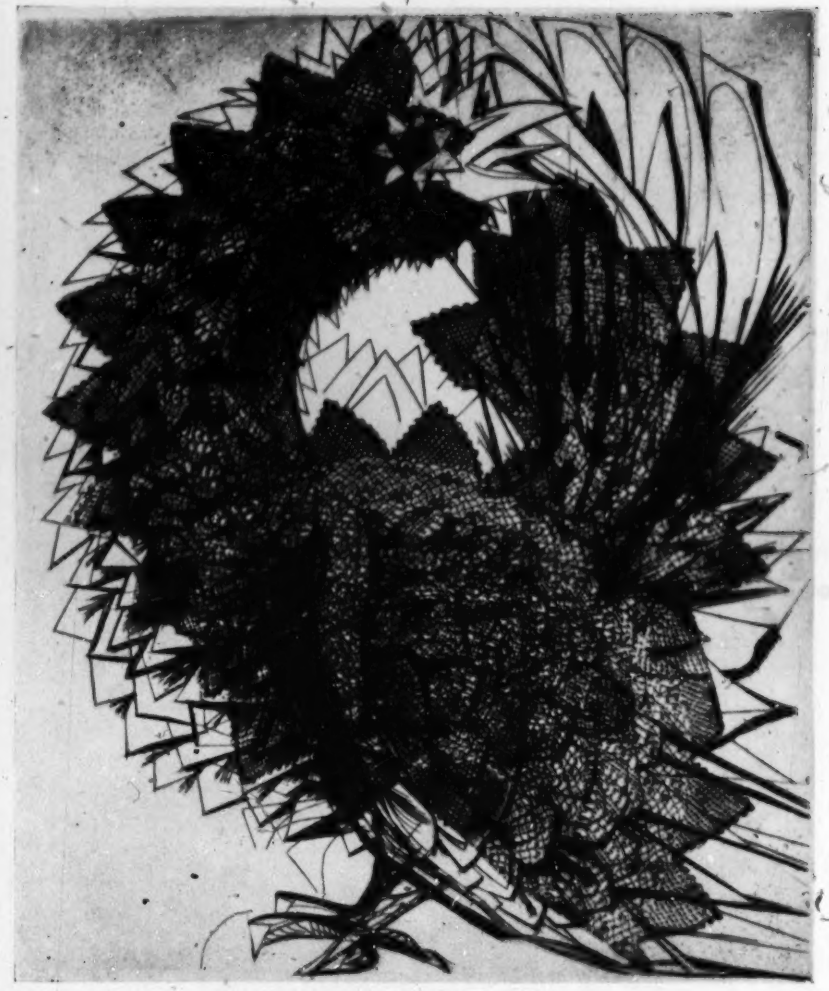


1. Margo, Boris. *The Sea.* 1949 [No. 181]

2. Moy, Seong. *Chinese Actor.* 1948 [No. 183]

1. Racz, André. *Perseus beheading Medusa, IV.* 1945 [No. 192]



2. Fuller, Sue. *Hen.* 1945 [No. 169]

Frasconi, Antonio. *The Storm is coming*. 1950 [No. 166]